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EURIPIDES

BACCHANTES

BECKWITH

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COLLEGE SERIES OF GREEK AUTHORS

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EURIPIDES

BACCHANTES

EDITED

ON THE BASIS OF WECKLEIN'S EDITION

BY

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PROFESSOR IN TRINITY COLLEGE.

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PREFACE.

The text of the present edition of the *Bacchantes* is that of Wecklein (Leipzig, 1879), with a few variations in punctuation. A brief critical Appendix points out the principal departures from the authority of the Mss., together with the sources from which the readings adopted in such cases are derived.

This edition was undertaken with the purpose of reproducing the edition of Wecklein, the latest and most valuable of the German editions, with a few changes. But, as the work reached completion, it was found that the departures from Wecklein in the way of additions and substitutions had become so numerous that no small part of what is here offered was foreign to the German edition. Therefore, while the fullest acknowledgment of obligation should be made to the German editor, it would manifestly be improper to hold him responsible for any opinion given, unless expressly attributed to him.

It hardly needs to be added that much use has been made of the labors of earlier editors.

I. T. BECKWITH.

Hartford, 1885.

INTRODUCTION.

I. THE *BACCHANTES*.

THE *Bacchantes* of Euripides represents the conflict between a flippant scepticism, blinding itself with persistent folly, and a newly-revealed faith, or rather, religious faith in general; for, while the Dionysiac worship, which is the immediate object of the conflict, is a new worship, it is plain that the poet takes the opposition to it as but an instance of the refusal of an arrogant rationalism to recognize the supernatural in general, whether in the ancestral faith or in a new worship. The play is aimed at the sceptical side of the Sophistic movement and kindred tendencies of society at the time. Both the outcome of the action, and the choral odes, which are to be regarded as interpreting the action, show unmistakably that the poet meant to recommend the acceptance of the national faith and traditions as the only ground of a contented and happy life, and to exhibit the mischief of an unsound and irreligious philosophy. These facts give to the subject and its treatment by Euripides an interest for all time. The relation of such views to those of the poet's earlier works is a question which lies beyond the sphere of this Introduction, as is also any inquiry into the propriety of combining an ethical and an aesthetic motive in the treatment of the subject. The play is one of the poet's last works; it, however, reveals no trace of the weakness of age. Defects there are in the execution of details, as in the other works of Euripides. But, in poetic power in general, the *Bacchantes* is superior to many, perhaps we may say to any, of the poet's earlier plays. Besides the subject-matter itself, especially interesting features of the play are the skilfully, though simply, constructed plot; the splendid choral odes, expressing the one theme of pious devotion in varying forms following the development of the action; the brilliant pieces of narration in the Messengers' speeches, and the striking situation in every scene.

The myth upon which the play is based is as follows: Dionysos was the son of Zeus and Semele, the daughter of Kadmos. Semele was beloved by Zeus, and when she was with child, misled by the jealous Hera, she prayed Zeus to show himself to her in his full glory; he appeared to her in thunder and lightning, and she, seized with terror, or struck by the lightning, gave untimely birth to her child and died. But Zeus took the child and sewed it up in his thigh, and when it was ready for birth, he brought it again into the world, and sent it by the hands of Hermes to the nymphs of Nysa, in whose woody mountains the infant god was reared. According to Euripides, Dionysos, after his second birth, was reared in Lydia and Phrygia, on the banks of the Paktolos, and in the mountain tracts of Tmolos. Here he established his rites, and from hence, at the head of a throng of attendants, equipped with the symbols and instruments of his worship, he marched through many parts of Asia, introducing his rites; finally he came into Greece, and first of all to Thebes. Here Semele's sisters, Agaue, Ino, and Autonoe, denied his descent from Zeus; whereupon the god, in attestation of his power, inspired them, together with the other women of Thebes, with bacchic madness, and drove them to Mount Kithairon, to celebrate his rites there in wild revelry. At this time Kadmos had given the sovereignty into the hands of his grandson Pentheus, the son of Agaue and Echion. Pentheus not only denied the divinity of Dionysos, but with all the power of his kingly position attempted to prevent the introduction of the new worship, imprisoning some of the bacchantes and laying violent hands upon the god himself. For this impiety, the god wreaked a terrible vengeance upon him by deranging him and leading him to the mountains to be rent in pieces by his mother and her companions.

The plot of the play is very simple. In the *Prologos* (1–63) Dionysos, who in the guise of a leader of the sacred revel-band has led a company of Asiatic bacchantes to Thebes, reveals himself to the spectators in his own person, places before them the situation, and indicates the aim of the action.

The Chorus then in the *Parodos* (64–169), imitating the bacchic revel in their dress and movements as well as in the wild enthu-

siasm of the ode, celebrate the blessedness of the sacred rites, and thus awaken in the spectators the feelings requisite for following with sympathy the action of the play.

In the *First Epeisodion* (170–369) the first attempt is made to influence the mind of Pentheus. The venerable old men, Kadmos and Teiresias, acknowledge the new god, and in spite of their years go out to the mountains to join in the sacred rites. Pentheus on the other hand sees in the new worship nothing but imposture and harm: he thinks it fitted only to destroy virtue and propriety of conduct among the women of the city. He refuses to listen to the exhortations and warnings of the old men, whom he treats with scorn and derision, and he allows himself to be so carried away with passion that he gives commands to destroy Teiresias's place of augury, in order to wound the seer as deeply as possible: he also sends out his attendants to arrest the stranger, that is Dionysos himself, who has brought the new worship to Thebes.

This proud impiety on the part of Pentheus draws from the Chorus in the *First Stasimon* (370–433) an invocation of the insulted goddess Sanctity, and renewed praise of the god himself. The bacchantes extol a life of quiet submission to the gods, and pray that they may come to a place where their revels may be held undisturbed.

In the *Second Epeisodion* (434–518) Dionysos in the person of the stranger is brought before Pentheus as a prisoner. The servant who had arrested him warns the king that it is no ordinary man with whom they have to do, and reports that the Theban bacchantes whom Pentheus had imprisoned have escaped to join in the bacchic rites, the fetters falling from them and the prison doors opening of their own accord. But in spite of all this, Pentheus is still unmoved. The calm bearing of Dionysos only inflames the imperious nature of the king, who in the face of repeated warning, orders the god to be led away to a place of confinement: he threatens also to enslave the band of Asiatic bacchantes now before the palace.[1]

[1] Patin remarks on this scene: "The situation is a very striking one. The haughty king stands in the presence of an enemy who seems so

In view of this crowning affront to the god in the person of their leader, the bacchantes in the *Second Stasimon* (519–575) break out into a cry of reproach against the nymph Dirke for the rejection of Dionysos at Thebes, and call upon the god himself to come and check the insolence of the king. The wild joy with which the Chorus in the Parodos sing of the introduction of the bacchic worship into Thebes, changes in the first Stasimon to a tone of deprecation and warning in view of the scoffing unbelief of Pentheus; and now in the second Stasimon, following the advance of his impiety, it becomes a cry of amazement and terror because of the violence done to their leader and threatened against themselves.

The *Third Epeisodion* (576–861) opens with a Kommos (576–603) in which the god, still within the palace, makes known to the bacchantes his presence and avenging power. A portion of the palace is seen falling in ruins, while the flames flash up anew on Semele's grave. Forthwith Dionysos appears again in front of the palace, as before in the guise of a bacchant, and tells the wonders which the god has wrought within. Pentheus, though struck with amazement at what has happened, becomes none the wiser, but cherishes still his rage against the stranger. Here a herdsman enters from Kithairon, from whom Pentheus expects to hear the worst touching the conduct of the Maenads in the mountains — he hears, however, only of their virtue and of the presence of a supernatural power among them. The herdsman ends his narration with an exhortation to Pentheus to recognize the new god who has wrought such wonders. The king however refuses to listen to the frank words of the peasant, and instead of acknowledging with reverence the power of the god, he orders out his entire army to march against the revellers and put an end to the worship by force. Thus the warning that comes to Pentheus in

feeble, so contemptible, — an enemy whom he derides, insults, and wantonly threatens, and who, nevertheless, under an exterior most peaceful and serene, conceals a powerful divinity, angered, and ready to take a terrible vengeance for his insults. This situation, of which the spectators have the secret, gives to every turn in the dialogue, even those which seem the least tragic, a terrible significance."

different forms and with ever-increasing force in the three Epeisodia results only in intensifying his contumacy and anger against the god. Then comes the hour of divine judgment. Dionysos, after again striving to bring him to a better purpose, begins to derange his mind and to lure him to his destruction, again illustrating the ancient saying, "Whom the gods will destroy, they first make mad."[1] To draw the king into an offence which shall bring about his ruin he offers to conduct him to Kithairon to spy out the secret rites, and persuades him to assume the female dress, that he may come among the bacchantes unharmed.

The Chorus now freed from their terror and foreseeing the vengeance which is to overtake the contemner of the god, break out in the *Third Stasimon* (862–911) into a jubilant song, joying in the anticipation of undisturbed revels, and exulting in the triumph of divine might over the arrogant despisers of beliefs grounded in nature and tradition.

In the *Fourth Epeisodion* (912–976) Pentheus comes out of the palace in the dress of a bacchante, still more deranged, and after many inquiries touching his costume and the course to be pursued in spying out the Maenads, he sets out for the mountains led by Dionysos. The tragic irony of the scene increases to the end, when Pentheus proudly confident of a triumph hastens forth to what is to him certain doom.

In the *Fourth Stasimon* (977–1023) the Chorus call upon the hounds of Madness to arouse the Maenads against the godless intruder into their sacred rites; they invoke the presence of the god himself, and predict the part which the mother of Pentheus will play in the execution of the divine vengeance.

In the *Fifth Epeisodion* (1024–1152) a messenger comes from Kithairon to tell the marvels which have befallen there, and especially the terrible fate which has overtaken the king at the hands of the bacchantes.

At this news the Chorus in a *Hyporchema* (1153–1167) take up a strain of wild exultation, which is suddenly interrupted by the appearance of Agaue who enters in the *Exodos* (1168–1392) with

[1] *Cf.* Frg. anonym. (cited by the Schol. on Soph. *Ant.* 620): ὅταν δ' ὁ δαίμων ἀνδρὶ πορσύνῃ κακά, τὸν νοῦν ἔβλαψε πρῶτον ᾧ βουλεύεται.

frenzied look and movements, bearing the head of her son upon the thyrsus and glorying in her booty, which she supposes to be the head of a lion's whelp. She is followed shortly by Kadmos, who with his attendants brings the fragments of Pentheus's body. As he converses with Agaue, she is gradually restored to sanity, and becomes conscious of the deed she has committed. In the midst of their piteous laments Dionysos appears, now no longer in disguise, and announces to the various persons concerned the further punishment of exile from Thebes. The play ends with the pathetic parting of Kadmos and Agaue. Thus as the offence of Pentheus was unfolded through three regularly advancing steps, so its consequences reach their culmination through the same number of steps, and at the same time the choral odes follow the progress of the action more closely perhaps than in any other play of Euripides, expressing the emotions that accompany a devout faith as it passes from the most buoyant hopefulness through a gradually darkening struggle out again into a complete triumph.

The character given to Dionysos, his powerful repose in the face of the king's rage and violence, his skilful overruling of each act of opposition so as to further the very object which the king would hinder, his fierce irony in turning Pentheus's anticipations of triumph into predictions of woe, mark in a masterly way the god in human form; not such a one, to be sure, as teaches us to love our enemies, but one who in keeping with a common principle of Greek morality is "kindly to friends and harsh to foes."[1]

The character of Pentheus is that of a man without feeling, a shallow freethinker, who in accordance with his earth-born descent has no understanding for the divine, — a stubborn autocrat who acts with youthful arrogance and youthful folly. His concern for the chastity of the Theban women is the only trait which would seem to lend a higher character to his sufferings; and yet this point is kept so much in the background that it is evidently a

[1] *Med.* 809. "The law in virtue of which a divinity visited punishment was so inviolable that he would destroy the innocent with the guilty, when fate connected them inseparably, sooner than pardon the sinner for the sake of the good." Nägelsbach, *Nachhom. Theol.* p. 31.

feigned, or at least a fancied motive, rather than a real one. Less interesting as such a type of character is, it however serves in the economy of the play to diminish the appearance of cruelty in the conduct of the god, and it corresponds also to the tendency of the play as a protest against a shallow rationalism.

In the *denouement*, the feeling of pity is drawn chiefly to Agaue and Kadmos. Agaue had shared in the rejection of the god, but the accumulation of woe which falls upon her in the working out of the god's vengeance can hardly be referred to that cause alone. In the intention of the poet it was doubtless due in part to the same cause as the calamity sent upon Kadmos. He had devoutly acknowledged the god, and as it would seem, might justly have expected to escape in the hour of the god's wrath. But impiety like that of Pentheus could not fail in the opinion of that age to involve the whole family in the heaviest misfortune. The race was contaminated, and the innocent Kadmos was inevitably entangled in the ruin wrought by his offspring. No prophet had yet arisen to teach the Greeks that, "The son shall not bear the iniquity of the father, neither shall the father bear the iniquity of the son."

The scene of the *Bacchantes* is laid in front of the royal palace at Thebes on the Kadmeia. At one side, doubtless represented on one of the *periaktoi*, are the still smoking ruins of that part of the palace in which Semele had perished by the bolt of Zeus. The spot is enclosed as hallowed and surrounded by the vine. Nearly all the persons of the play, Teiresias, Kadmos, Pentheus after 912, Agaue, and the Chorus, have the insignia of the bacchic worship, the fawn-skin and the thyrsus, a staff crowned with ivy. According to the account which Pollux (iv. 115 ff.) gives of the costumes of the Greek stage, Dionysos wears a long *chiton* of different colors, over this a saffron mantle which is fastened about the breast with a bright-colored girdle, and over this the fawn-skin. The mask of the god represents him with all the marks of effeminate beauty. Teiresias wears over the *chiton* the *ἀγρηνόν*, a net-like woollen garment worn by the seers. Instead of the prophetic staff (*ἰθυντήριον*) he has the thyrsus, and a wreath of ivy in place of the prophet's chaplet (*μαντεῖα στέφη*, Aesch.

Ag. 1265). The Chorus have besides the fawn-skin and thyrsus, chaplets of ivy, and some of them carry the tympanum also. We may suppose the parts to have been divided among the actors as follows: —

Protagonist:	Pentheus, Agaue.
Deuteragonist:	Dionysos, Teiresias.
Tritagonist:	Kadmos, Servant, Messengers.

According to the Scholiast on Aristophanes, *Ranae* 67,[1] after the death of Euripides, the younger Euripides, the son, or as Suidas gives it, the nephew of the elder, brought out at Athens the *Iphigeneia at Aulis*, the *Alkmaion*, and the *Bacchantes*, plays left by Euripides, and perhaps brought out by him in Macedonia at the court of King Archelaos (*cf.* 410 ff., 560 ff.), where he spent the last years of his life. A play in which faith celebrates its rites, and unbelief is put to shame, must, by reason of "the seriousness of its import and the lofty religious inspiration pervading the whole and manifesting itself in many brilliant and profound utterances,"[2] have attained great fame in antiquity. It was much read, as the frequent citations and reminiscences in the Greek and Roman writers show,[3] and was often acted.[4] It was imitated by the Roman poet Accius in his *Bacchae;* traces of its influence are apparent in Theocritus, *Idyl* xxvi., in Ovid, *Met.* iii. 513 ff., and in the *Dionysiaca* of Nonnos, xliv.–xlvi.; the author of Χριστὸς πάσχων (falsely attributed to Gregory Nazianzenus) borrowed a large number of verses from it.[5] Art also borrowed material from the play. The punishment of Pentheus is represented in numerous antique reliefs and vases, which seem to draw their suggestions from the work of Euripides, rather than from that of

[1] αἱ Διδασκαλίαι φέρουσι, τελευτήσαντος Εὐριπίδου τὸν υἱὸν αὐτοῦ δεδιδαχέναι ὁμωνύμως ἐν ἄστει Ἰφιγένειαν τὴν ἐν Αὐλίδι, Ἀλκμαίωνα, Βάκχας.

[2] Bernhardy, *Griech. Lit.* II. 2, 480.

[3] Hartung (*Euripides restitutus*, II. 557 f.) mentions the following as showing acquaintance with the play: Strabo, Plutarch, Gellius, Themistios, Lucian, Clemens Alex., Horace, Origen, Athenaios, Aelian, Longinos, Plato, Aristippos, Theodoros, Sextus Empiricus, Polyainos, and Stobaios.

[4] See note on 1169.

[5] See App. III.

Aeschylus or any other dramatist.[1] A painting is described by Philostratos which represented two scenes from the *Bacchantes*, — one, the death of Pentheus at the hands of the Maenads; the other, the scene in front of the palace, just after Agaue has recovered her sanity.

II. DIONYSOS AND HIS WORSHIP.

Dionysos in his most essential character is the personification of the vital force in nature,[2] and as such he shares in the yearly changes of the natural world, triumphing in the joy of the opening year, when the earth is bursting into life and fruitfulness, and in turn undergoing suffering and persecution as nature sinks into the death of winter. Hence the Dionysiac legends are stories of both joy and sorrow, of triumph and defeat. The oldest myth touching

[1] *Cf.* O. Jahn, *Pentheus und die Mänaden*, Kiel, 1841. A bas-relief in the Campo Santo at Pisa (Jahn, *Taf.* iii. b) represents the death of Pentheus. Pentheus is stretched upon the earth; one woman is wrenching off his right foot, another with both hands is pulling at his left arm, at the same time bracing her right foot against his head; a third at the side is preparing to strike with a heavy bough, while upon the other side a fourth is coming up. At the end of the sculpture a tree is seen.

[2] Nysa, to whose nymphs the infant Dionysos was sent, is located by Homer (*Il.* vi. 130 ff.) in Thrace. But in later times mention is made of a Nysa in Thessaly, Euboea, Boeotia, Macedonia, Naxos, Egypt, Libya, Aethiopia, Arabia, India, and other places. In this uncertainty as to location, Wecklein finds an indication of the origin of the Dionysiac myth, which he explains as follows: Nysa, like Aia, the land of the golden fleece, was originally thought of as in the heavens, and was afterwards transferred to earth. The rain-cloud, big with tempest, is the mother of Dionysos; the cloud-gathering god of the storms is his father. When, after a flash and heavy peal of thunder, the cloud bursts in a short and, as it were, premature shower, a simple imagination conceived of this as an untimely birth of the rain from the cloud. This naïve representation led to the personification of the cloud as Semele and the rain as Dionysos. *Cf.* Etym. Magn. *s.v.* Ὕης: ἐπίθετον Διονύσου. ὁ δὲ Φερεκύδης τὴν Σεμέλην Ὕην λέγει καὶ τὰς τοῦ Διονύσου τροφοὺς Ὑάδας. Or again, when Zeus is said to carry Dionysos in his thigh till he is ready for birth, this is merely another representation of the origin of rain. Thus Dionysos, as the offspring of the thunder-storm, brings together the elements of moisture and fire. And in this blending of moisture and warmth lies the peculiar nature of the god as the personification of the power which ripens the fruits and shows itself in the fiery force of wine.

the sufferings of Dionysos is that of his persecution by Lykurgos, king of Thrace, as given in Homer (*Il.* vi. 130 ff.). Lykurgos resisted the institution of the bacchic worship in Thrace, smiting the nymphs, the nurses of Dionysos, with the ox-goad, and driving them from the Nysaean mountains. The god fled in terror and plunged into the sea; but the king was smitten with blindness by Zeus, and died an early death, hated by all the gods. According to a later legend, the land became unfruitful because of the king's offence, and he himself was made mad and rent in pieces by horses at the command of Dionysos. To the same class of legends belongs this story of the god's rejection by Pentheus at Thebes.

The rites with which the festivals of the god were celebrated were orgiastic and accompanied with mystical ceremonies. In one of the Homeric Hymns (xxvi.) he is represented as ranging through the woods, and filling them with a loud din, attended only by the nymphs who had reared him in the grottoes of Nysa. But in the later forms of the myth his attendants became a promiscuous throng of mad bacchantes, satyrs, and sileni; and with the clangor of tympana, flutes, brazen cymbals, and tambourines he riots through the woods and mountains, filling them with bacchic shouts and loud uproar, falling upon wild beasts, and sometimes also attacking and putting to flight hostile armies. And so at the festivals of the god the wives and maidens, decked with fawn-skins, hastened in a state of ecstasy and wild enthusiasm to the woods and mountains, and by the light of torches performed their dances at night, revelled and shouted, tossing their heads and limbs in frenzied motions, chased wild beasts and ate raw the flesh of the animals which in their frenzy they fell upon and rent in pieces.[1] This orgiastic worship at the *trieteric* festivals of Dionysos was closely connected with the frenzied

[1] Hartung (*Bakchen*, p. 156) says of the bacchic worship: "It represents a return to the primitive condition of nature, and a renunciation of civilization, that is, a renunciation of a rational life regulated by morality and law and a return to the innocency of the wilderness. Hence the Maenads took fawns to their breasts and clad themselves in fawn-skins, to transform themselves, as it were, into roes; hence they crowned themselves with twigs of oak and fir, and ate raw flesh."

worship of the Phrygian goddess Rhea Kybele and of Attis. It must therefore be supposed, that in the story of Dionysos's coming from Phrygia there is a reminiscence of the origin of the ecstatic forms of the Dionysiac worship, that is, that they came into Greece from Asia Minor. It is possible that these frantic usages met with opposition among so rational a people as the Greeks, and that a reminiscence of this opposition as a fact in history is found in the myth of the persecution of Dionysos.

III. THE MYTH IN LITERATURE.

In the Odyssey, Dionysos is merely mentioned (xi. 325, xxiv. 74). In the Iliad, except in the story of Lykurgos given above, he is spoken of only as the son of Semele and as *χάρμα βροτοῖσιν* (xiv. 325). He does not appear among the superior divinities. What part in the growth and embellishment of the myth was taken by the epic poetry of the post-Homeric age we are unable to say. From the Scholiast on Hom. *Il.* vi. 131 we learn, that Eumelos, one of the so-called Cyclic poets, mentioned the story of Lykurgos. The seventh Homeric Hymn has for its subject the following legend: Dionysos appearing once upon the seashore in the form of a youth with beautiful hair, and wrapped in a purple mantle, was espied by a band of Tyrrhenian pirates, who took him for the son of a king and carried him off in their ship. But when they attempted to bind him, the fetters fell from his hands and feet, and he sat before them smiling. The pilot perceived that it was some god with whom they had to do, and urged them to set the youth on shore again; but the captain scorned the warning, and put out to sea with his captive. Very soon the god began to manifest his power; fragrant wine flowed throughout the ship, and the masts and sails were wreathed and overhung with cluster-laden vines and blooming ivy. Dionysos suddenly changed himself into a roaring lion, and in the midst of the ship appeared a she-bear. The lion seized the captain, and the crew fleeing in terror cast themselves into the sea and became dolphins; the pious helmsman alone was saved.

In dithyrambic poetry the Dionysiac myths were favorite themes.

and from this they passed into tragedy, not only in those choral songs in which the beginnings of tragedy are found, but in tragedy proper, which in time discarded the satyric element and adopted materials of a serious character. A play entitled Πενθεύς was attributed to Thespis; Polyphradmon treated the story of Lykurgos in a tetralogy with which he contended against Aeschylus and Aristias; and Aeschylus also treated the same story in a tetralogy consisting of the tragedies Ἠδωνοί, Βασσαρίδες, Νεανίσκοι, and the satyr-drama Λυκοῦργος. Upon the fragments that remain, taken in connection with a form of the story given by Apollodoros (iii. 5. 1), Hermann[1] bases the conjecture that the Ἠδωνοί, the first play of the trilogy, represented the passionate rage of Lykurgos, and the defeat and imprisonment of the god and his attendants; that in the second play the bacchantes (Βασσαρίδες) freed by an invisible power become victorious and rend in pieces Orpheus, the foe of Dionysos; and that in the third play the young Edonians (Νεανίσκοι) acknowledge the power of the god, and Lykurgos pays the penalty of his impiety with his life; but after his death he receives divine honors, and his cult is united with that of Dionysos. Naevius, the Roman poet, wrote a *Lucurgus*. Of this fragments remain which indicate several points of similarity to the trilogy of Aeschylus. The story of Pentheus also was treated by Aeschylus in a play entitled Πενθεύς.[2] One verse is preserved, —

μηδ' αἵματος πέμφιγα πρὸς πέδῳ βάλῃς.

It is suggested that in these words Dionysos is urging Pentheus not to shed blood, that is, not to use the force of arms against the bacchantes (*cf.* Eur. *Bacch.* 837). The trilogy to which the play belonged cannot be determined. In another play, the Σεμέλη, according to the Scholiast on Apollonios of Rhodes, i. 635, Aeschylus treated the story of the first birth of Dionysos and the death of Semele. Also the Ξάντριαι of Aeschylus is supposed by some to have been occupied with the myth of Pentheus. A play entitled Βάκχαι was contained in the tetralogy with which Xenokles won the prize in 415 B.C. over Euripides. Also Iophon, the son of Sophocles, wrote a Βάκχαι ἢ Πενθεύς.

[1] *De Aeschyli Lycurgia, Opuscula*, v. p. 24.

[2] *Cf.* the Second Hypothesis of Eur. *Bacch.*

ΕΥΡΙΠΙΔΟΥ

ΒΑΚΧΑΙ.

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΔΙΟΝΥΣΟΣ.
ΧΟΡΟΣ ΒΑΚΧΩΝ.
ΤΕΙΡΕΣΙΑΣ.
ΚΑΔΜΟΣ.

ΠΕΝΘΕΥΣ.
ΘΕΡΑΠΩΝ.
ΑΓΓΕΛΟΣ.
ΕΤΕΡΟΣ ΑΓΓΕΛΟΣ.

ΑΓΑΥΗ.

ΥΠΟΘΕΣΙΣ.

Διόνυσον οἱ προσήκοντες οὐκ ἔφασαν εἶναι θεόν· ὁ δὲ αὐτοῖς τιμωρίαν ἐπέστησε τὴν πρέπουσαν. ἐμμανεῖς γὰρ ἐποίησε τὰς τῶν Θηβαίων γυναῖκας, ὧν αἱ τοῦ Κάδμου θυγατέρες ἀφηγούμεναι τοὺς θιάσους εἰσῆγον ἐπὶ τὸν Κιθαιρῶνα. Πενθεὺς δὲ ὁ τῆς Ἀγαύης παῖς παραλαβὼν τὴν βασιλείαν ἐδυσφόρει τοῖς γινομένοις καί τινας μὲν τῶν Βακχῶν συλλαβὼν ἔδησεν, ἐπ' αὐτὸν δὲ τὸν θεὸν δμῶας ἀπέστειλεν. οἱ δὲ ἑκόντος αὐτοῦ κυριεύσαντες ἦγον πρὸς τὸν Πενθέα, κἀκεῖνος ἐκέλευσεν δήσαντας αὐτὸν ἔνδον φυλάττειν, οὐ λέγων μόνον ὅτι θεὸς οὐκ ἔστι Διόνυσος, ἀλλὰ καὶ πράττειν πάντα ὡς κατ' ἀνθρώπου τολμῶν. ὁ δὲ σεισμὸν ποιήσας κατέστρεψε τὰ βασίλεια, ἀγαγὼν δὲ εἰς Κιθαιρῶνα ἔπεισε τὸν Πενθέα κατόπτην γενέσθαι τῶν γυναικῶν λαμβάνοντα γυναικὸς ἐσθῆτα· αἱ δ' αὐτὸν διέσπασαν, τῆς μητρὸς Ἀγαύης καταρξαμένης. Κάδμος δὲ τὸ γεγονὸς καταισθόμενος τὰ διασπασθέντα μελη συναγαγὼν τελευταῖον τὸ πρόσωπον ἐν ταῖς τῆς τεκούσης ἐφώρασεν χερσίν. Διόνυσος δὲ ἐπιφανεὶς τὰ μὲν πᾶσι παρήγγειλεν,[1] ἑκάστῳ δὲ ἃ συμβήσεται διεσάφησεν ἔργοις, ἵνα μὴ λόγοις ὑπό τινος τῶν ἐκτὸς ὡς ἄνθρωπος καταφρονηθῇ.[2]

[1] **τὰ . . . παρήγγειλεν**: reference is made to that part of the speech of Dionysos which is lost in the lacuna before 1330.

[2] **ἑκάστῳ . . . καταφρονηθῇ**: the sentence is obscure. Elmsley proposes to read *διεσάφησεν, ἵνα μὴ ἔργοις ἢ λόγοις*, and Hermann ἔκ τοτε for *ἐκτός*.

ΑΡΙΣΤΟΦΑΝΟΥΣ ΓΡΑΜΜΑΤΙΚΟΥ ΥΠΟΘΕΣΙΣ.[1]

Διόνυσος ἀποθεωθεὶς, μὴ βουλομένου Πενθέως τὰ ὄργια αὐτοῦ ἀναλαμβάνειν, εἰς μανίαν ἀγαγὼν τὰς τῆς μητρὸς ἀδελφὰς ἠνάγκασε Πενθέα διασπάσαι. ἡ μυθοποιία κεῖται παρ᾽ Αἰσχύλῳ ἐν Πενθεῖ.[2]

[1] The grammarian Aristophanes, librarian at Alexandria about 200 B.C., appended to his summaries (*ὑποθέσεις*) of the plays, notices of the dates of representation, the titles of other plays brought out at the same time, the names of competing dramatists, *etc.* These notices were derived from the *διδασκαλίαι*, *i.e.* accounts of the authorship of the plays, their dates, *etc.*, which in turn were compiled from the inscriptions in the vicinity of the theatre, and especially from those upon the pedestals of the tripods set up as votive offerings by successful Choregi. This hypothesis is probably not preserved entire, as the notices commonly appended are wanting.

[2] Upon the *Pentheus* of Aesch., see Introd. p. 12.

ΒΑΚΧΑΙ.

ΔΙΟΝΥΣΟΣ.

Ἥκω Διὸς παῖς τήνδε Θηβαίων χθόνα
Διόνυσος, ὃν τίκτει ποθ' ἡ Κάδμου κόρη
Σεμέλη λοχευθεῖσ' ἀστραπηφόρῳ πυρί·
μορφὴν δ' ἀμείψας ἐκ θεοῦ βροτησίαν
πάρειμι Δίρκης νάματ' Ἰσμηνοῦ θ' ὕδωρ.
ὁρῶ δὲ μητρὸς μνῆμα τῆς κεραυνίας

1–63. The Prologos in the form of a monologue sets forth the leading motive in the action of the play. Dionysos appears in the character of one of his own votaries as the leader of the Bacchantes. But in the opening lines before the appearance of the Chorus, and again at the end of the play (1330 ff.), he reveals himself in his true character. He leads his company of attendants before the palace, doubtless because it is with the royal family first of all that his advent in Thebes has to do, and because the manifestation of his power here would attract the attention of all the city.

1. **τήνδε . . . Διόνυσος**: at the opening of all the plays expressions are used which inform the audience where the scene is laid and who is speaking.

2. **τίκτει**: the hist. pres., not found in Hom., is common in the tragedies.

3. **λοχευθεῖσα κτλ.**: *brought to bed, etc.*, more definitely explained 88 ff. See Introd. p. 2. — **ἀστραπηφόρῳ**: Wecklein comparing Frg. 314, *ἀστραπηφορεῖ, carry lightning*, takes the adj. as act. *lightning bringing*, the epithet of the person acting being transferred to the effect, as in *αἷμα τραγοκτόνον*, 139, *goat-killing slaughter*. But the use of the verb cannot determine the exact meaning of the adj. *Cf.* the relation of *λιθοβολέω* to *λιθόβολος* and *λιθοβόλος*. The more obvious sense is given by the pass. meaning, *borne by the lightning*. *Cf.* Aesch. *Ag.* 1150, *θεόφορος, borne by a god*. For the idea, *cf.* Soph. *O. T.* 200, *πυρφόρων ἀστραπᾶν, fire bringing lightnings*.

4. **ἀμείψας**: *having taken in exchange*. In this sense the mid. is commonly used, but the act. also is found. *Cf. Rhes.* 527. — **ἐκ θεοῦ**: for *ἐκ θείας μορφῆς*. The brachylogy is similar to that often found in comparisons. H. 643 c.

5. **πάρειμι νάματα**: as in prose *πάρειμι εἰς πόλιν*. *Cf. Cycl.* 95, *πάρεισι πάγον, El.* 1278, *Ναυπλίαν παρών*.

6. **κεραυνίας**: *thunder-smitten*. *Cf.* Soph. *Ant.* 1139, *ματρὶ κεραυνίᾳ* (Schol.

τόδ' ἐγγὺς οἴκων καὶ δόμων ἐρείπια
τυφόμενα Δίου πυρὸς ἔτι ζῶσαν φλόγα,
ἀθάνατον Ἥρας μητέρ' εἰς ἐμὴν ὕβριν.
αἰνῶ δὲ Κάδμον, ἄβατον ὃς πέδον τόδε
τίθησι θυγατρὸς σηκόν· ἀμπέλου δέ νιν
πέριξ ἐγὼ ἐκάλυψα βοτρυώδει χλόῃ.
λιπὼν δὲ Λυδῶν τῶν πολυχρύσων γύας
Φρυγῶν τε, Περσῶν ἡλιοβλήτους πλάκας
Βάκτριά τε τείχη τήν τε δύσχιμον χθόνα
Μήδων ἐπῆλθον Ἀραβίαν τ' εὐδαίμονα
Ἀσίαν τε πᾶσαν, ἣ παρ' ἁλμυρὰν ἅλα
κεῖται μιγάσιν Ἕλλησι βαρβάροις θ' ὁμοῦ
πλήρεις ἔχουσα καλλιπυργώτους πόλεις,
κἀκεῖ χορεύσας καὶ καταστήσας ἐμὰς
τελετάς, ἵν' εἴην ἐμφανὴς δαίμων βροτοῖς,

κεραυνοβλήτῳ), *cf.* also below, 598, κεραυνόβολος.

7. **τόδε**: *here*, a common use of ὅδε. H. 695 a. — **δόμων**: *apartments*, as in *Med.* 1177. Only a part of the house was in ruins.

8. **τυφόμενα . . . φλόγα**: *smouldering with the Zeus-sent fire still alive.* The mid. is here followed by the cognate acc. as is the act. in Hdt. iv. 196, τύφειν καπνόν. — **Δίου** : = Διοβόλου. *Cf.* 598 f.

9. **ἀθάνατον . . . ὕβριν**: *Hera's everlasting outrage toward my mother*, appos. to δόμων . . . φλόγα, a const. common with Euripides.

10 f. **ἄβατον . . . σηκόν**: with the Romans also, a place struck by lightning, after the objects struck had been buried there, was enclosed and made a *sanctuary*.

12. **ἐγώ**: in contrast with Kadmos. — **βοτρυώδει**: not *cluster-like*, but *cluster-abounding*. Adjs. in *-ώδης* denote fulness oftener than likeness. Kr. *Spr.* 41, 11, 30; Kühn. 334, 13.

13. **λιπών**: with reference to the starting-point. Dionysos came into Persia, Baktria, *etc.*, from Lydia and Phrygia, where he had been reared. — **πολυχρύσων**: *cf.* 154, also Aesch. *Pers.* 45, πολύχρυσοι Σάρδεις.

15. **δύσχιμον**: referring to the rigorous climate, *inclement*. Strabo (xi. p. 525) says that the most of Media is high and cold. For this reason Ekbatana was made the summer residence of the Persian kings.

16. **εὐδαίμονα**: does not limit Ἀραβίαν to that portion of the country called Arabia Felix; it shows rather that Arabia was imagined to be a kind of Eldorado.

17. **Ἀσίαν**: Asia Minor.

19. **πλήρεις**: like πληρόω and similar verbs, sometimes followed by the dat. of means instead of the gen. Kühn. 417, An. 2.

εἰς τήνδε πρῶτον ἦλθον Ἑλλήνων χθόνα.
πρώτας δὲ Θήβας τάσδε γῆς Ἑλληνίδος
ἀνωλόλυξα, νεβρίδ' ἐξάψας χροὸς
θύρσον τε δοὺς εἰς χεῖρα, κίσσινον βέλος,
ἐπεί μ' ἀδελφαὶ μητρός, ἃς ἥκιστα χρῆν,
Διόνυσον οὐκ ἔφασκον ἐκφῦναι Διός,
Σεμέλην δὲ νυμφευθεῖσαν ἐκ θνητοῦ τινος
εἰς Ζῆν' ἀναφέρειν τὴν ἁμαρτίαν λέχους,
Κάδμου σοφίσμαθ', ὧν νιν εἵνεκα κτανεῖν
Ζῆν' ἐξεκαυχῶνθ', ὅτι γάμους ἐψεύσατο.
τοιγάρ νιν αὐτάς τ' ἐκ δόμων ᾠστρησ' ἐγὼ
μανίαις· ὄρος δ' οἰκοῦσι παράκοποι φρενῶν·
σκευήν τ' ἔχειν ἠνάγκασ' ὀργίων ἐμῶν,
καὶ πᾶν τὸ θῆλυ σπέρμα Καδμείων ὅσαι
γυναῖκες ἦσαν ἐξέμηνα δωμάτων·

20. **πρῶτον**: after wandering through Asia. *Cf.* 481.

21. **ἐκεῖ**: all of the before mentioned lands. — **χορεύσας**: of the *introduction* of the Bacchic chorus.

22. **ἵνα κτλ.**: the purpose of what precedes, though the same motive is implied in the following, and is directly expressed in 39 ff.

23. **πρώτας**: not tautological. The former line distinguishes Hellas from other extra-Asian countries; this line, Thebes from other cities of Hellas.

24. **ἀνωλόλυξα**: *I filled with revel-shouts.* — **νεβρίδα**: on the emblems of the Bacchic worship, see Introd. pp. 7 f., also below, 176 f. — **χροός**: *sc.* **αὐτῶν**, the women implied in **Θήβας**. **χρώς** denotes the person when the surface of the body is concerned, as in clothing, touching, *etc.*

25. **βέλος**: the thyrsi put into the hands of the Theban women are not inappropriately called *missiles*, as they were soon to be used as such. *Cf.* 762, 1099.

30. **σοφίσματα**: appos. to **εἰς . . . λέχους**. See on **ὕβριν**, 9. The pl. is sometimes used, especially by the poets, in reference to a single object, the object being viewed as something complex. Our idiom prefers the sing.

31. **ἐξεκαυχῶντο**: *haughtily declared.* — **ὅτι κτλ.**: repeats **ὧν εἵνεκα**.

32. **τοιγάρ**: "in punishment for that." — **νιν** (pl.) **αὐτάς**: the sisters themselves in contrast with the other Theban women, **πᾶν τὸ θῆλυ σπέρμα**, 35.

33. **ὄρος**: *cf.* 62. — **φρενῶν**: gen. of separation.

34. **σκευήν**: *cf.* 24 f. and 176 f.

35 f. **ὅσαι . . . ἦσαν**: repeats with emphasis **πᾶν . . . σπέρμα**. "All of womankind among the Thebans, all the women who were here."

36. **ἐξέμηνα δωμάτων**: *i.e.* **ἔμηνα καὶ ἔπεμψα ἐκ δωμάτων**.

ὁμοῦ δὲ Κάδμου παισὶν ἀναμεμιγμέναι
χλωραῖς ὑπ' ἐλάταις ἀνορόφοις θ' ἥνται πέτραις.
δεῖ γὰρ πόλιν τήνδ' ἐκμαθεῖν, κεἰ μὴ θέλει,
ἀτέλεστον οὖσαν τῶν ἐμῶν βακχευμάτων,
Σεμέλης τε μητρὸς ἀπολογήσασθαί μ' ὕπερ
φανέντα θνητοῖς δαίμον' ὃν τίκτει Διί.
Κάδμος μὲν οὖν γέρας τε καὶ τυραννίδα
Πενθεῖ δίδωσι θυγατρὸς ἐκπεφυκότι,
ὃς θεομαχεῖ τὰ κατ' ἐμὲ καὶ σπονδῶν ἄπο
ὠθεῖ μ' ἐν εὐχαῖς τ' οὐδαμῶς μνείαν ἔχει.
ὧν εἵνεκ' αὐτῷ θεὸς γεγὼς ἐνδείξομαι
πᾶσίν τε Θηβαίοισιν. εἰς δ' ἄλλην χθόνα,
τἀνθένδε θέμενος εὖ, μεταστήσω πόδα,
δεικνὺς ἐμαυτόν· ἣν δὲ Θηβαίων πόλις

37. **Κάδμου παισίν** (fem.): contrasted with *σπέρμα Καδμείων*, the princesses contrasted with the other Theban women.

39 f. **ἐκμαθεῖν**: in the sense of *παθοῦσαν ἐκμαθεῖν*. — **οὖσαν**: supplementary partic. with *πόλιν*. For the partic. belonging to the subj., *cf.* 47, 1113. — **βακχευμάτων**: gen. after a compound of *alpha privative*. H. 753 c; G. 180, N. 1. The thought of the passage is, "they must to their sorrow learn that the Bacchic rites contain truth of which they have been ignorant."

41. **ἀπολογήσασθαι**: *sc.* δεῖ. Dionysos by showing his divinity defends Semele from calumny.

44. **δίδωσι**: *cf.* 213.

45 f. **τὰ κατ' ἐμέ**: *in what relates to me.* — **σπονδῶν** κτλ.: "refuses me libations and prayers," *i.e.* "divine honor."

48. Apollod. (iii. 5. 2) says that Dionysos after manifesting himself to the Thebans went to Argos, and there again, when they refused to honor him, drove the women mad.

49. **τἀνθένδε**: for *τὰ ἐνταῦθα*, through the influence of *μεταστήσω*. The idiom is the so-called *constructio praegnans*. H. 788 b; G. 191, N. 6.

50 ff. **ἣν δὲ . . . στρατηλατῶν**: this sentence, which acc. to the nature of the prologues of Euripides is naturally taken as a prediction, has no answering fact in the subsequent development of the plot. The difficulty disappears if we suppose *Θηβαίων* (50) to have displaced some such phrase as *τῆς βροτῶν*. The reference to the Thebans, then, ends with *Θηβαίοισιν* (48), and the remainder of the speech refers to the conquest of other lands. It is only to this conquest of other lands that line 53 can refer; for to refer it to a conflict with the Theban army is to make Dionysos assume human form throughout the play in

ὀργῇ σὺν ὅπλοις ἐξ ὄρους Βάκχας ἄγειν
ζητῶ, συνάψω Μαινάσι στρατηλατῶν.
ὧν εἵνεκ' εἶδος θνητὸν ἀλλάξας ἔχω
μορφήν τ' ἐμὴν μετέβαλον εἰς ἀνδρὸς φύσιν.
ἀλλ' ὦ λιποῦσαι Τμῶλον ἔρυμα Λυδίας,
θίασος ἐμὸς γυναῖκες, ἃς ἐκ βαρβάρων
ἐκόμισα παρέδρους καὶ ξυνεμπόρους ἐμοί,
αἴρεσθε τἀπιχώρι' ἐν πόλει Φρυγῶν
τύμπανα, Ῥέας τε μητρὸς ἐμά θ' εὑρήματα,

order to meet a contingency which never arises.

51. **σὺν ὅπλοις**: instead of the simple dat. (of means), though the idea of association is not entirely lost. *Cf.* Aesch. *Pers.* 755, *ἐκτήσω ξὺν αἰχμῇ*. Kr. *Dial.* 68, 13, 1. — **Βάκχας**: if the reading Θηβαίων (50) be correct, the reference here is to the Theban bacchantes, and the same is true of Μαινάσι in the following line, though the latter might include the Asiatic bacchantes also. If, however, the suggestion given above (on 50) be correct, the reference in both words is to the Asiatic bacchantes.

52. **συνάψω**: *sc. μάχην*. *Cf. Heracl.* 808, *μάχην συνάψας*, Aesch. *Pers.* 336, *μάχην συνάψαι*, also, below, 837, *συμβαλὼν μάχην*. — **Μαινάσι στρατηλατῶν**: some verbs of ruling, leading, *etc.* (*e.g.* *ἀνάσσω*, *ἡγέομαι*) take a dat. denoting those with reference to whom the ruler or leader acts as such, where the corresponding Eng. verb takes a direct obj. The const. is the same as with intr. verbs of serving (H. 764, 2; G. 184, 2), and not the dat. of advantage.

53. **ἀλλάξας ἔχω**: a periphrastic pf. common in Euripides and Sophocles. H. 981 a; G. 279, N. 2.

55. The Chorus of Asiatic bacchantes here appear, and Dionysos, whom they as yet recognize only as a prophet of the god, addresses them as soon as they come within sight. — **ἀλλά**: often used where the discourse is broken off suddenly, and something new, as a command or exhortation, is introduced. — **ἔρυμα**: the chain of mountains called Tmolos formed the southern *bulwark* of the principal valley of Lydia, the valley of the Hermos.

56. **θίασος**: *revel-band*, a band of votaries joined together for sacred rites, especially those of Dionysos.

57. **παρέδρους, ξυνεμπόρους**: the former appropriate to the Chorus as the associates in general of Dionysos, the latter as his attendants in his journeying.

58. **πόλει Φρυγῶν**: *Phrygia*. *πόλις* in the tragedies often denotes a region.

59. **τύμπανα**: see on 124. The command of Dionysos shows that certain parts of the following choral ode were accompanied by the tympanum. — **Ῥέας**: see on 79 f. In 124 ff. the invention of the tympanum is referred to the Korybantes. — **εὑρήματα**: for the pl., see on 30.

βασίλειά τ' ἀμφὶ δώματ' ἐλθοῦσαι τάδε
κτυπεῖτε Πενθέως, ὡς ὁρᾷ Κάδμου πόλις.
ἐγὼ δὲ Βάκχαις, εἰς Κιθαιρῶνος πτυχὰς
ἐλθὼν ἵν' εἰσί, συμμετασχήσω χορῶν.

ΧΟΡΟΣ.

Στροφὴ α'.

Ἀσίας ἀπὸ γαίας
ἱερὸν Τμῶλον ἀμείψασα θοάζω
Βρομίῳ [θεῷ] πόνον ἡδὺν κάματόν τ' εὐ-
κάματον, Βάκχιον εὐαζομένα.

Ἀντιστροφὴ α'.

τίς ὁδῷ τίς ὁδῷ; τίς;
μελάθροις ἔκτοπος ἔστω, στόμα τ' εὔφη-

60. **τάδε**: see on 7.

62. **Βάκχαις**: the Theban bacchantes.

63. **συμμετασχήσω χορῶν**: a purpose not fulfilled because of his arrest by the servant of Pentheus. *Cf.* 434 ff.

64–169. The Parodos. The Chorus announce their relation to the god (*στρ.* α'); enjoin upon all the uninitiated a hallowed silence (*ἀντ.* α'); tell of the blessedness of those who hallow their lives by sharing in the rights of Dionysos and Kybele (*στρ.* β' 72–82); incite each other to make the god known in Hellas (83–87); tell of the god's wonderful birth (*ἀντ.* β'); call upon the Thebans to equip themselves and join the revel-band (*στρ.* γ'); tell of the introduction of the tympanum and flute into the worship (*ἀντ.* γ'); and describe the ecstasy of the revelers in the chase and the frenzied movements and cries of the leader (*ἐπῳδ.*).

65 f. **ἱερόν**: with reference to Mt. Tmolos as the place where Dionysos had instituted his rites.—**θοάζω πόνον**: *I speed on my glad toil.* It is possible, however, to take *θοάζω* as intr. and *πόνον* in appos. with the sentence.—**Βρομίῳ**: *in honor of Bromios.* The name is given to Dionysos from the din (*βρόμος, βρέμω*) of his revels.—**θεῷ**: inserted (*cf.* 84) by conjecture to restore the metrical correspondence with 70.—**πόνον ἡδύν**: an oxymoron, as in *κάματον εὐκάματον. Cf.* Soph. *O. T.* 1214, *ἄγαμον γάμον, id. El.* 1154, *μήτηρ ἀμήτωρ.*

67. **Βάκχιον εὐαζομένα**: Weecklein regards the const. as the cognate acc., *raising the Bacchic shout εὐοῖ. Cf.* Soph. *Ant.* 133, *νίκην ἀλαλάξαι, to raise the shout of victory.* But most authorities take *εὐαζομένα* as trans., *hailing Bacchus with the shout εὐοῖ.*

68 f. **τίς ὁδῷ . . . ἔστω**: explained as equiv. to *ὅστις ὁδῷ ἐστι, μελάθροις ἔκτοπος ἔστω, i.e. εἰς μέλαθρα ἐξιστάσθω.* The imitation in Ar. *Ran.* 354 ff. of the solemn proclamation with which the hierophant opened the celebration of the Eleusinian mysteries begins *εὐφημεῖν χρὴ κἀξίστασθαι τοῖς ἡμετέροισι χοροῖσιν.* So here the Chorus

μον ἅπας ἐξοσιούσθω· τὰ νομισθέν-
τα γὰρ αἰεὶ Διόνυσον ὑμνήσω.

ὦ μάκαρ, ὅστις εὐδαίμων Στροφὴ β'.
τελετὰς θεῶν εἰδὼς
βιοτὰν ἁγιστεύει
καὶ θιασεύεται ψυχὰν
ἐν ὄρεσσι βακχεύων
ὁσίοις καθαρμοῖσιν
τά τε ματρὸς μεγάλας ὄρ-
για Κυβέλας θεμιτεύων,

are warning all unhallowed persons against joining in the sacred rites; and it is difficult to see any reason for bidding them to withdraw into the palace, especially after Dionysos has expressed (61) his purpose that all the city may come and see. If the more common punctuation, *τίς μελάθροις; ἔκτοπος ἔστω,* be adopted instead of that of Elmsley followed in the text, the Chorus may be understood to call upon all, both those in the street and those in the palace, to keep themselves in silence aloof (ἔκτοπος) from the hallowed dance in which only the initiates join. — **εὔφημον**: proleptic, *let every one hallow his lips into silence, i.e. keep hallowed silence.*

70 f. **τὰ νομισθέντα αἰεί**: *the ever-customary, i.e. as has ever been the custom.* The phrase is in appos. with the following. Similarly *τὸ λεγόμενον, as is said,* is frequently used. H. 626 b. Language appropriate to the poet's time is put into the mouth of the Chorus. *Cf.* 201, 331. — **ὑμνήσω**: the defect in the metre suggests that this word has crept in from a gloss in place of some other word. κελαδῶ suits the metre of the strophe.

72–74. **ὦ μάκαρ . . . ἁγιστεύει**: *O happy he who to his blessedness (εὐδαίμων) having full knowledge of the divine mysteries hallows his life. Cf.* Soph. Frg. 719 D, *ὡς τρισόλβιοι κεῖνοι βροτῶν, οἳ ταῦτα δερχθέντες τέλη μόλωσ' ἐς Ἄιδου.* — **τελετάς**: the secret rites of initiation; ὄργια, the outward usages and ceremonies at the celebration of the festivals.

75–77. **θιασεύεται . . . καθαρμοῖσιν**: *θιασεύω* has both an intr. use, *revel in the thiasos, cf.* 379, and a trans., *introduce into the thiasos, cf. Ion,* 552. *Cf.* the two uses of *χορεύω.* It is evidently used in the second sense here, and may be taken as mid. or pass. without essential difference in meaning: *is in soul initiated into the revel-band with holy purifications celebrating bacchic rites in the mountains.* Those who strove to ennoble the ideas of the people and to elevate morality connected with the mysteries the requirement of inner purification and upright living. *Cf.* Frg. 475, *ἁγνὸν δὲ βίον τελνομεν ἐξ οὗ Διὸς Ἰδαίου μύστης γενόμην.*

78 f. **ὄργια θεμιτεύων**: *celebrating lawful rites.* — **Κυβέλας**: Rhea Kybele and Dionysos, as divinities representing the life of the natural

ἀνὰ θύρσον τε τινάσσων
κισσῷ τε στεφανωθεὶς
Διόνυσον θεραπεύει.
ἴτε Βάκχαι, ἴτε Βάκχαι,
Βρόμιον παῖδα θεὸν θεοῦ
Διόνυσον κατάγουσαι
Φρυγίων ἐξ ὀρέων Ἑλλάδος εἰς
εὐρυχόρους ἀγυιάς, τὸν Βρόμιον·

ὅν ποτ' ἔχουσ' ἐν ὠδίνων — Ἀντιστροφὴ β'.
λοχίαις ἀνάγκαισι
πταμένας Διὸς βροντᾶς
νηδύος ἔκβολον μάτηρ
ἔτεκεν, λιποῦσ' αἰῶ-
να κεραυνίῳ πλαγᾷ·
λοχίοις δ' αὐτίκα νιν δέ-

world in the round of the seasons, stood in close relation to each other, and their orgies were often blended. The rites of both symbolized the same phenomena, and the characteristic feature in both cults was the band of revelers rioting through the country with ecstatic shouts and the din of the tympana. The home of the worship of each was the region of Lydia and Phrygia. — **θεμιτεύων**: best taken as parallel with *βακχεύων* and joined with *θιασεύεται*.

80. **ἀνὰ, τινάσσων**: with *θεραπεύει*. Upon the tmesis, *cf.* the corresponding verse of the antistrophe, 96.

85. **κατάγουσαι**: *κατάγειν* denotes the restoration to one's home from a foreign land.

87. **ἀγυιάς**: used of a *city, region,* or *way*. The same phrase *εὐρυχόρους ἀγυιάς* occurs in Pind. *Pyth.* viii. 77, and in the oracle cited by Dem. *contra Mid.* 531. In the latter passage the meaning is *ways, streets,* as appears from a comparison with the Schol. on Ar. *Eq.* 1319, *ἔθος ἦν τοῖς ἐν ἀγυιαῖς ἱσταμένοις θεοῖς ἐπὶ ταῖς ἐρχομέναις ἀγγελίαις θύειν*, and this meaning is applicable in the other passage and also here. *εὐρυχόρους* is, then, to be taken as equiv. to *εὐρείας*. See on *θηροτρόφον*, 102.

88 ff. **ὅν**: the obj. of *ἔχουσα* (*pregnant with*) as well as of *ἔτεκεν*. *ἔχουσα* may, however, be taken in the sense of *οὖσα*. This use of *ἔχω*, so common with adverbs, is also found with prepositional phrases. *Cf.* Soph. *Ant.* 639, *διὰ στέρνων ἔχειν*; Xen. *Cyr.* vi. 1. 36, *ἐν αἰσχύνῃ ἔχοντα*. — **ἐν . . . βροντᾶς**: *in childbirth's stress of pangs brought on by the winged bolt of Zeus. Cf.* 3.

ξατο θαλάμαις Κρονίδας Ζεύς,
κατὰ μηρῷ δὲ καλύψας
χρυσέαισιν συνερείδει
περόναις κρυπτὸν ἀφ' Ἥρας.
ἔτεκεν δ', ἀνίκα Μοῖραι
τέλεσαν, ταυρόκερων θεὸν
στεφάνωσέν τε δρακόντων
στεφάνοις, ἔνθεν ἄγραν θηροτρόφον
Μαινάδες ἀμφιβάλλονται πλοκάμοις.

ὦ Σεμέλας τροφοὶ Θῆ- Στροφὴ γ'.
βαι στεφανοῦσθε κισσῷ·
βρύετε βρύετε χλοήρει
μίλακι καλλικάρπῳ
καὶ καταβακχιοῦσθε

94 f. λοχίοις θαλάμαις: *into a chamber of birth, i.e.* the thigh of Zeus where the child should mature to a second birth. *Cf.* 527, ἄρσενα νηδύν.

97. συνερείδει: *binds fast.*

98. κρυπτόν: proleptic, *so that he was hidden.*

100. τέλεσαν; *had matured, i.e.* for birth. The augment is often omitted in the lyric portions of the tragedies. In the trimeters the syllabic augment only is omitted, and that nowhere except in the ῥήσεις ἀγγελικαί. Kr. *Dial.* 28, 3, 4. — ταυρόκερων: Dionysos is often represented as a bull to symbolize his strength and generative power; often also with merely the horns of the bull. *Cf.* 920, 1017, 1159.

102. ἔνθεν ἄγραν θηροτρόφον: Wecklein substituting θηροτρόφον for θηροτρόφοι makes the phrase equiv. to ἔνθεν ἑλοῦσαι θηρῶν τροφήν and understands the meaning to be, that the serpents taken (ἄγρα θηρῶν) from Dionysos continue to grow (τρέφεται) fixed to the Maenads. A much simpler interpretation is obtained by referring ἄγραν to the prey taken by the Maenads for the purpose indicated, and by reading θηρότροφον instead of θηροτρόφον, pass. instead of act. The pass. sense is found in *Phoen.* 820. The adj. explains wherein the prey consists and is nearly equal to θήρειον. The meaning then is: *whence it is that the Maenads twine in their hair the prey of wild beasts, i.e.* the captive serpents. The Maenads are frequently described as twining serpents in their hair and about their persons. *Cf.* 698.

108. μίλακι: a kind of bind-weed which Pliny (*H. N.* xvi. 63) describes as similar to ivy, and bearing red berries (καλλικάρπῳ). He speaks further of its frequent use at the festivals of Bacchus in place of the ivy.

δρυὸς ἢ ἐν ἐλάτας κλάδοισι,
στικτῶν τ᾽ ἐνδυτὰ νεβρίδων
στέφετε λευκοτρίχων πλοκάμων
μαλλοῖς· ἀμφὶ δὲ νάρθηκας ὑβριστὰς
ὁσιοῦσθ᾽· αὐτίκα γᾶ πᾶσα χορεύσει,
Βρόμιος εὖτ᾽ ἂν ἄγῃ θιάσους
εἰς ὄρος εἰς ὄρος, ἔνθα μένει
θηλυγενὴς ὄχλος
ἀφ᾽ ἱστῶν παρὰ κερκίδων τ᾽
οἰστρηθεὶς Διονύσῳ.

ὦ θαλάμευμα Κουρή-
των ζάθεοί τε Κρήτας

Ἀντιστροφὴ γ΄.

110. **ἐν**: used here of the crowning, as often of clothing or equipment. The placing of the preposition in the second part of the sentence occurs in Pindar and the dramatists, but not in prose. Kr. *Dial.* 68, 9, 2.

112. **στέφετε**: *deck*. For this meaning of *στέφω*, *cf.* the Schol. on Soph. *El.* 53, where it is explained by *κοσμεῖν*; also Anth. P. v. 152, 7, *δορᾷ στέψω σε λέοντος*. Tacitus (*Germ.* 17) and Herodotus (iv. 109) speak of the practice of decking skins by tacking on pieces of skins of another kind. The fawn-skins were trimmed with tufts of various colors to increase their motley appearance. — **λευκοτρίχων πλοκάμων**: *cf. Iph. A.* 1080, *καλλικόμαν πλόκαμον*, *ibid.* 790, *εὐπλοκάμου κόμας*, below, 169, *κῶλον ταχύπουν*. — If *πλοκάμων* be the correct reading, it cannot refer to the human hair, its usual signification. The difficulty disappears if it be understood in its primary sense (from *πλέκω*) of anything twisted, a *lock*. Pollux. (ii. 27) says the poets used it of wreaths of smoke. Similarly *βόστρυχος*, *a curl of hair*, is used of anything twisted.

113. **μαλλοῖς**: *tufts of wool*, not *of human hair*. For the tautology in *πλοκάμων μαλλοῖς*, *cf. Phoen.* 308, *βοστρύχων πλοκάμον*. Translate the sentence: *deck the dress of dappled fawn-skins with tufts of white locks of wool.* — **ἀμφὶ κτλ.**: *hallow yourselves around the wanton thyrsi*. The thyrsi were the most conspicuous objects in the midst of the revel-band. The meaning, then, is that the Thebans should take the thyrsus after the other Bacchic insignia (106–113) and consecrate themselves by joining the revel-band. *Cf.* 75 ff. *θιασεύεται . . . καθαρμοῖσιν.* — **ὑβριστάς**: the epithet is transferred from the person to the thing.

114. **γᾶ**: *land*, not *earth*.

118 f. **ἀπὸ οἰστρηθεὶς παρά**: *cf.* 427, *ἀπέχειν παρά*.

120. **θαλάμευμα**: *cavern*, defined by *Διογενέτορες ἔναυλοι* (*haunts where Zeus was born*), the famous cave on Mt. Ida in Crete where Rhea brought

Διογενέτορες ἔναυλοι,
ἔνθα τρικόρυθες ἄντροις
βυρσότονον κύκλωμα
τόδε μοι Κορύβαντες ηὗρον·
αὐδᾷ βάκχια συντόνῳ
κέρασαν ἀδυβοᾶν Φρυγίων
αὐλῶν πνεύματα, ματρός τε Ῥέας εἰς
χέρα θῆκαν, κτύπον εὐάσμασι Βακχᾶν·

forth Zeus and where the Kuretes protected the infant against the designs of Kronos. The cave with which the ancients connected these legends has been identified with a grotto on Mt. Ida some 3000 feet below the highest peak. But in recent explorations in Crete a cave has been found higher up between Mt. Ida and Mt. Dikte, at the foot of the loftiest peak, in which numerous remains of sacrificial and other religious rites have been unearthed. This latter is probably the Ἰδαῖον ἄντρον of the ancients. The Kuretes were associated with the rites of the Cretan Rhea just as the Korybantes were with those of the Phrygian Rhea Kybele. The union of these two cults brought with it the confounding of the Kuretes and Korybantes with each other. The Korybantes' dances were combined with the tossing of the head and limbs and accompanied by the tympana.

123. τρικόρυθες: the other form τρικόρυθος occurs in *Or.* 1480. The high helm was divided by a triple rim, which gave it the appearance of three helms placed one above the other. — ἄντροις: dat. of place.

124 f. βυρσότονον κύκλωμα: the tympanum, similar to a kettle-drum, consisted of a wooden hemisphere covered with leather. It is also often represented as similar to the tambourine. — μοι: *for me*, because the tympanum was afterwards adopted by the bacchanals. Translate the passage: *where in caverns the Korybantes with triple helm devised for me this disk of tight-drawn skin.*

126–128. Construe: κέρασαν (*sc.* Κορύβαντες) συντόνῳ αὐδᾷ βάκχια πνεύματα ἀδυβοᾶν Φρυγίων αὐλῶν. The text is very uncertain. — αὐδᾷ: *i.e.* of the tympanum. — βάκχια: *orgiastic*, called bacchic by anticipation. Strictly taken, acc. to 130 ff., the application to the tympanum and the flute is subsequent. Aristotle (*Pol.* viii. 6) calls the flute ὄργανον ὀργιαστικόν. The loud music of the flute used in the worship of Kybele, as in that of Dionysos, originated in Phrygia. Marsyas was said to be the inventor of it. — συντόνῳ: *vehement, noisy.* — αὐλῶν: commonly translated *flute*, though the instrument was more like the clarionet or oboe.

129. θῆκαν: *sc.* the tympanum. — κτύπον: in appos. with αὐδᾷ . . . πνεύματα, *i.e.* the *din* is the mingled sounds of the tympanum and flute. — εὐάσμασι Βακχᾶν: *for, i.e. to accompany, the revel-shouts of the bacchantes*, like βάκχια, 126, used in anticipation. The dat. depends upon κτύπον. *Cf*

παρὰ δὲ μαινόμενοι Σάτυροι
ματέρος ἐξανύσαντο θεᾶς,
εἰς δὲ χορεύματα
συνῆψαν τριετηρίδων,
αἷς χαίρει Διόνυσος.

ἡδὺς ἐν οὔρεσιν, εὖτ' ἂν Ἐπῳδός.
ἐκ θιάσων δρομαίων
πέσῃ πεδόσε, νεβρίδος ἔχων
ἱερὸν ἐνδυτόν, ἀγρεύων
αἷμα τραγοκτόνον, ὠμοφάγον χάριν,
ἱέμενος εἰς ὄρεα Φρύγια, Λύδια.
ὁ δ' ἔξαρχος Βρόμιος, εὐοῖ.

Iph. T. 387, τὰ θεοῖσιν ἑστιάματα; Soph. *Ant.* 571, κακὰς γυναῖκας νίέσι στυγῶ.

130 f. **παρὰ . . . ἐξανύσαντο θεᾶς**: ἐξανύσασθαί τι παρά τινος is *to obtain anything from one by labor or prayers. Cf.* Aesch. *Prom.* 700, τὴν χρείαν ἠνύσασθε, *ye obtained your request.* — **Σάτυροι**: because they were the especial attendants of Dionysos.

133. **τριετηρίδων**: *trieteric festivals.* In many places, as Thebes, Argos, Crete, *etc.*, the festivals of Dionysos were trieteric, that is, occurring every other year, at the beginning of every *third* year. The explanation of this has been found in the belief that Dionysos having passed the intervening time in the lower world was born anew every other year (see Preller, *Griech. Myth.* I. 565), a belief which itself needs explanation. These trieteric festivals were celebrated entirely or chiefly by women, and were marked especially by orgiastic rites. See Schömann, *Griech. Alterth.* II. 478 ff. Such is the festival that forms the background of this play, and hence the propriety of the term here.

135 ff. **ἡδὺς** κτλ.: if the text is correct (see App.), the adj. is most naturally referred to the subj. of πέσῃ, implied in ἐκ θιάσων, *i.e.* the bacchant. Lit., *Glad is he* (the reveler) *in the mountains, when one from the swift revel-bands falls to the earth, i.e.* "Full of rapture is that one who amid the revels falls to the earth in ecstasy."

139. **αἷμα τραγοκτόνον**: *goat-killing slaughter, i.e. the slaughter of the goat. Cf. Or.* 833, μητροκτόνον αἷμα, *H. F.* 1201, αἷμα παιδοφόνον. See Introd. p. 10. — **ὠμοφάγον χάριν**: pred. to αἷμα, *for the enjoyment of eating raw flesh.*

140. **Λύδια**: for Λύδιά τε.

141. *But he, Bromios, is the leader* (*i.e.* of our revels), *Euoi!* The god is called the leader, as being the inspirer of the revels. The exclamation, εὐοῖ, is in place here, as the whole description has much of the ecstatic nature of the actual revel to which this cry belongs.

ῥεῖ δὲ γάλακτι πέδον, ῥεῖ δ' οἴνῳ, ῥεῖ δὲ μελισσᾶν
νέκταρι, Συρίας δὲ θρώσκει λιβάνου καπνός.
ὁ Βακχεὺς δ' ἔχων
πυρσώδη φλόγα πεύκας
ἐκ νάρθηκος ἀίσσει
δρόμῳ καὶ χοροῖς ἐρεθίζων πλανάτας
ἰαχαῖς τ' ἀναπάλλων,
τρυφερὸν πλόκον εἰς αἰθέρα ῥίπτων.
ἅμα δ' ἐπ' εὐάσμασιν ἐπιβρέμει
τοιάδ'· ὦ ἴτε Βάκχαι,
ὦ ἴτε Βάκχαι, Πακ-
τώλου χρυσορόου χλιδᾷ
μέλπετε τὸν Διόνυσον
βαρυβρόμων ὑπὸ τυμπάνων,
εὔια τὸν εὔιον ἀγαλλόμεναι θεὸν
ἐν Φρυγίαισι βοαῖς ἐνοπαῖσί τε,
λωτὸς ὅταν εὐκέλαδος

142. *Cf.* 707 ff. — **γάλακτι**: the poets use the dat. instead of the gen. with *ῥεῖν*. Kr. *Dial.* 47, 16, 5. See on 19.

144. **Συρίας**: the frankincense of classical times came chiefly from Arabia through Syrian ports. — **θρώσκει**: *mounts up.* —**λιβάνου**: properly the tree, then the *frankincense* from the tree.

145. **Βακχεύς**: *the bacchant-leader*, not *Bacchus*.

147. **ἐκ νάρθηκος**: instead of *ἐν νάρθηκι*. The torch was affixed to or inserted in the thyrsus, from which the flame is represented as proceeding.

148. **δρόμῳ καὶ χοροῖς**: the end of the action in *ἐρεθίζων*. As the bacchant darts along brandishing the flaming thyrsus, he arouses his wandering comrades to running and dancing. The const. is like that in *προκαλέσσατο χάρμῃ*, Hom. *Il.* vii. 218.

149. **ἀναπάλλων**: *inciting, i.e.* to the dance.

151. **ἅμα δὲ κτλ.**: *and at the same time together with* (lit. *in addition to*) *the revel-cries, etc.* — **εὐάσμασιν**: the revel-cries, *εὐοῖ κτλ.*

153 f. **Πακτώλου χρυσορόου χλιδᾷ**: *with ornaments of the gold-flowing Paktolos, i.e.* "arrayed in ornaments of gold." The Paktolos was famed for its gold-dust.

156. **βαρυβρόμων**: *heavy-toned.* Aesch. (Frg. 56) compares the tympanum to subterranean thunder.

156. *Extolling the Evian god with Evian cry. Cf.* 141. — **εὔια**: cognate acc.

160. **λωτός**: often in Euripides

ἱερὸς ἱερὰ παίγματα
βρέμῃ, σύνοχα φοιτάσιν
εἰς ὄρος εἰς ὄρος· ἡδομένα δ' ἄρα,
πῶλος ὅπως ἅμα ματέρι φορβάδι,
κῶλον ἄγει ταχύπουν σκιρτήμασι Βάκχα.

ΤΕΙΡΕΣΙΑΣ.

Τίς ἐν πύλαισι; Κάδμον ἐκκάλει δόμων
Ἀγήνορος παῖδ', ὃς πόλιν Σιδωνίαν
λιπὼν ἐπύργωσ' ἄστυ Θηβαίων τόδε.
ἴτω τις, εἰσάγγελλε Τειρεσίας ὅτι
ζητεῖ νιν· οἶδε δ' αὐτὸς ὢν ἥκω πέρι
ἅ τε ξυνεθέμην πρέσβυς ὢν γεραιτέρῳ,
θύρσους ἀνάπτειν καὶ νεβρῶν δορὰς ἔχειν

the *flute*, which was frequently made of the λωτὸς Λίβυς.

161 ff. **παίγματα, σύνοχα φοιτάσιν εἰς ὄρος**: *airs suited to the* (Maenads) *wandering to the mountain.* — **φοιτάσιν**: equiv. to φοιτώσαις.

165. **ἄρα**: *then*, introducing the effect of the leader's call, which ends with the preceding sentence.

166. **ὅπως**: equiv. to ὡς.

167. Lit. *the bacchante urges forward her swift foot with bounding, i.e. bounds forward with swift foot.*

170–369. First Episodion. The characters are Teiresias, Kadmos, and Pentheus. The dignity and pious devotion of the venerable old men set off by contrast the rash impiety and haughtiness of Pentheus. The blind seer, Teiresias, enters, not as in the *Phoen.* led by his daughter, nor as in the *O. T.* and *Ant.* of Sophocles, led by a boy. The god unseen leads him by inspiration (*cf.* 194).

170. **ἐν πύλαισι**: *i.e.* as porter within the doors, in the θυρωρεῖον. — **ἐκκάλει**: a similar transition to the second pers. imv. is found in 173, 346–348.

175. **ἅ τε ξυνεθέμην** κτλ.: *and what I agreed upon with him, I, though an old man, and he yet older.* Notwithstanding their age they had agreed to take the bacchic dress and join the revel-dances. And in speaking of this, Teiresias at the same time expresses his consciousness that the new worship is worthy of the wisdom of age. — **πρέσβυς**: extreme length of life is attributed to Teiresias. According to one legend he lived seven generations. Thus, although he is represented in the *Phoen.* as a contemporary of the sons of Oedipus, he could also be spoken of here as old in the time of Kadmos. It is doubtful, however, whether Euripides had any such legend in mind. The conspicuous position of Teiresias in Theban mythology made it easy to bring him into connection with any of the Theban legends, where it suited the purpose of the poet.

στεφανοῦν τε κρᾶτα κισσίνοις βλαστήμασιν.

ΚΑΔΜΟΣ.

ὦ φίλταθ', ὡς σὴν γῆρυν ᾐσθόμην κλύων
σοφὴν σοφοῦ παρ' ἀνδρός, ἐν δόμοισιν ὤν·
ἥκω δ' ἕτοιμος τήνδ' ἔχων σκευὴν θεοῦ.
δεῖ γάρ νιν ὄντα παῖδα θυγατρὸς ἐξ ἐμῆς,
Διόνυσον ὃς πέφηνεν ἀνθρώποις θεός,
ὅσον καθ' ἡμᾶς δυνατὸν αὔξεσθαι μέγαν.
ποῖ δεῖ χορεύειν, ποῦ καθιστάναι πόδα
καὶ κρᾶτα σείσαι πολιόν; ἐξηγοῦ σύ μοι
γέρων γέροντι, Τειρεσία· σὺ γὰρ σοφός.
ὡς οὐ κάμοιμ' ἂν οὔτε νύκτ' οὔθ' ἡμέραν
θύρσῳ κροτῶν γῆν· ἐπιλελήσμεθ' ἡδονῇ
γέροντες ὄντες.

ΤΕΙΡΕΣΙΑΣ.

ταὐτ' ἐμοὶ πάσχεις ἄρα·

176. **ἀνάπτειν**: *sc.* χειρί, *to attach to, i.e. to take in the hand. Cf.* Frg. 752, cited Ar. *Ran.* 1211, Διόνυσος ὃς θύρσοισι καὶ νεβρῶν δοραῖς καθαπτός. *Cf.* also 25. — **ἔχειν**: *to wear.*

178. **ὡς** κτλ.: Wecklein comparing *Hec.* 1114, Soph. *Aj.* 14, *O. C.* 891, supposes Kadmos to begin his address to Teiresias before he comes within sight of the prophet, and to explain this on the ground that he has recognized him by his voice. But there is nothing here, as there is in all the cases cited, to indicate that the person addressed cannot be seen. It would seem rather that Kadmos appears immediately upon the call of Teiresias and before the servant has had time to summon him. ὡς then introduces the cause of this immediate appearance.

182. **Διόνυσον**: appos. to νίν.

183. **ὅσον . . . δυνατόν**: lit. *so far as is possible as regards me, i.e. so far as rests with me.* — **αὔξεσθαι μέγαν**: *to grow great.* μέγας is often used proleptically with αὔξειν. Kr. *Spr.* 57, 4, 2.

184. **ποῖ χορεύειν**: *i.e.* ποῖ ἐλθόντας χορεύειν. — **καθιστάναι πόδα**: *to stay the foot,* contrasted with χορεύειν, as στῆναι is with βῆναι in set phrases. *Cf. Alc.* 863, ποῖ βῶ; πᾷ στῶ; Soph. *Phil.* 833, ποῦ στάσει, ποῖ δὲ βάσει;

187. **ὡς** κτλ.: the ground of the command ἐξηγοῦ.

188 f. **ἐπιλελήσμεθα . . . ὄντες**: similarly the chorus of initiates in Ar. *Ran.* 345 ff. sing, γόνυ πάλλεται γερόντων· ἀποσείονται δὲ λύπας χρονίους τ' ἐτῶν παλαιῶν ἐνιαυτοὺς ἱερᾶς ὑπὸ τιμᾶς, *the knee of old men leaps, and they shake off griefs and the long periods of*

κἀγὼ γὰρ ἡβῶ κἀπιχειρήσω χοροῖς.

ΚΑΔΜΟΣ.

οὐκοῦν ὄχοισιν εἰς ὄρος περάσομεν;

ΤΕΙΡΕΣΙΑΣ.

ἀλλ' οὐχ ὁμοίαν ὁ θεὸς ἂν τιμὴν ἔχοι.

ΚΑΔΜΟΣ.

γέρων γέροντα παιδαγωγήσω σ' ἐγώ.

ΤΕΙΡΕΣΙΑΣ.

ὁ θεὸς ἀμοχθὶ κεῖσε νῷν ἡγήσεται.

ΚΑΔΜΟΣ.

μόνοι δὲ πόλεως Βακχίῳ χορεύσομεν;

ΤΕΙΡΕΣΙΑΣ.

μόνοι γὰρ εὖ φρονοῦμεν, οἱ δ' ἄλλοι κακῶς.

ΚΑΔΜΟΣ.

μακρὸν τὸ μέλλειν· ἀλλ' ἐμῆς ἔχου χερός.

ΤΕΙΡΕΣΙΑΣ.

ἰδού, ξύναπτε καὶ ξυνωρίζου χέρα.

aged years under the influence of the sacred service.

192. **οὐχ ὁμοίαν**: "not the same as if we went on foot."

193. **παιδαγωγήσω**: not inconsistent with *ἐξηγοῦ* (185). Kadmos calls upon Teiresias to direct by his superhuman wisdom the course to the proper place for the rites, but supposes that the blind prophet needs his customary guide to lead his steps along that course.

194. **ἀμοχθί**: the toil becomes light to them through the influence of the orgiastic worship. *Cf.* 66; also Ar. *Ran.* 400, *δεῖξον ὡς ἄνευ πόνου πολλὴν ὁδὸν περαίνεις.*

195. **χορεύσομεν**: *join in the chorus, i.e.* of the Theban bacchantes in the mountains. *Cf.* 1224.

197. **μακρὸν τὸ μέλλειν**: *our delay is long.* Kadmos is impatient to be gone.

198. **ἰδού**: *here then!* expresses compliance. The blind Teiresias extends his hand that Kadmos may take it. *Cf.* 1265. — **ξύναπτε . . . χέρα**: *grasp my hand and join it to thine own.*

ΚΑΔΜΟΣ.

οὐ καταφρονῶ ἐγὼ τῶν θεῶν θνητὸς γεγώς.

ΤΕΙΡΕΣΙΑΣ.

οὐδὲν σοφιζόμεσθα τοῖσι δαίμοσι.
πατρίους παραδοχὰς ἅς θ' ὁμήλικας χρόνῳ
κεκτήμεθ', οὐδεὶς αὐτὰ καταβαλεῖ λόγος,
οὐδ' εἰ δι' ἄκρων τὸ σοφὸν ηὕρηται φρενῶν.
ἐρεῖ τις ὡς τὸ γῆρας οὐκ αἰσχύνομαι,
μέλλων χορεύειν κρᾶτα κισσώσας ἐμόν.
οὐ γὰρ διῄρηχ' ὁ θεὸς εἴτε τὸν νέον
χρῄζει χορεύειν εἴτε τὸν γεραίτερον,
ἀλλ' ἐξ ἁπάντων βούλεται τιμὰς ἔχειν
κοινάς, δι' ἀριθμῶν δ' οὐδὲν αὔξεσθαι θέλει.

ΚΑΔΜΟΣ.

ἐπεὶ σὺ φέγγος, Τειρεσία, τόδ' οὐχ ὁρᾷς,

200. **σοφιζόμεσθα**: explained by τὸ σοφόν. See on 203. *We do not at all exalt our wisdom against the gods.*

201. **παραδοχάς**: Teiresias means traditional, especially religious, beliefs. — **ὁμήλικας χρόνῳ**: lit. *coeval with time, i.e. existing from time immemorial.*

202. **αὐτά**: repeats παραδοχάς, referring to the thing without regard to the grammatical gender. — In the thought of the passage, as well as in the expression καταβαλεῖ, reference is made to the Sophists. Protagoras, one of the most famous Sophists, published a work entitled Καταβάλλοντες (*sc.* λόγοι). A saying of his was: περὶ μὲν θεῶν οὐκ ἔχω εἰδέναι οὔθ' ὡς εἰσίν, οὔθ' ὡς οὐκ εἰσίν.

203. "Not even if presumptuous wisdom has been reached by keenest subtilties of thought (δι' ἄκρων φρενῶν)." — **τὸ σοφόν**: the same expression is found also in 395 and 1005 in connections where it clearly refers to the so-called wisdom of much of the current philosophy, whose subtilties were profitless and destructive of fundamental beliefs. Socrates (Plat. *Apol.* 20 D) speaks in irony of the same class of philosophers, as wise in a certain superhuman wisdom.

204. **ἐρεῖ**: *i.e.* ὀνειδιεῖ.

206. **γάρ**: "Not so, *for*." — **οὐ διῄρηχ' ὁ θεὸς** κτλ.: *the god hath not determined whether, etc.* The sentence forms no proper contrast with ἀλλ' ἐξ ἁπάντων . . . κοινάς. We should expect here the thought, "the god has made no distinction between the young and old."

209. **δι' ἀριθμῶν . . . θέλει**: "The god does not wish to be exalted by certain numbers, *i.e. classes*, as by

ἐγὼ προφήτης σοι λόγων γενήσομαι.
Πενθεὺς πρὸς οἴκους ὅδε διὰ σπουδῆς περᾷ
Ἐχίονος παῖς, ᾧ κράτος δίδωμι γῆς.
ὡς ἐπτόηται· τί ποτ' ἐρεῖ νεώτερον;

ΠΕΝΘΕΥΣ.

ἔκδημος ὢν μὲν τῆσδ' ἐτύγχανον χθονός,
κλύω δὲ νεοχμὰ τήνδ' ἀνὰ πτόλιν κακά,
γυναῖκας ἡμῖν δώματ' ἐκλελοιπέναι
πλασταῖσι βακχείαισιν, ἐν δὲ δασκίοις
ὄρεσι θοάζειν, τὸν νεωστὶ δαίμονα
Διόνυσον ὅστις ἔστι τιμώσας χοροῖς·
πλήρεις δὲ θιάσοις ἐν μέσοισιν ἑστάναι
κρατῆρας, ἄλλην δ' ἄλλοσ' εἰς ἐρημίαν
πτώσσουσαν εὐναῖς ἀρσένων ὑπηρετεῖν,
πρόφασιν μὲν ὡς δὴ Μαινάδας θυοσκόους,

young men to the exclusion of the old." Reiske. This forced interpretation is the best that has been suggested. The text is doubtless corrupt.

211. **προφήτης λόγων**: *the announcer of tidings, i.e.* of the approach of Pentheus. — **προφήτης**: used with reference to the prophetic character of Teiresias. Kadmos means, "as you are a prophet by means of your spiritual sight, so I am a prophet to you by means of my physical sight."

212. Pentheus is seen approaching, returning from a journey and greatly excited by the information that the bacchic enthusiasm has so far taken possession of the city. He seems to be unaware of the presence of Teiresias and Kadmos down to 248. His speech to that point is a monologue, like the prologue. — **διὰ σπουδῆς**: *in haste.* For the use of διά to denote conditions or states, see H. 795 d.

214. **νεώτερον**: lit. *newer, i.e.* than we already know; often used as here in a bad sense, *a calamity.* H. 649; Kühn. 542 An. 7.

218. **πλασταῖσι βακχείαισιν**: *for feigned revels,* contrasted with what Pentheus in 223 gives as the real purpose.

222 f. **ἄλλην . . . πτώσσουσαν**: *one flying here, another there, to a place apart, and crouching down.* — **ἄλλοσ' εἰς ἐρημίαν**: with the idea of *flying* implied with πτώσσουσαν.

224. **πρόφασιν**: often used adverbially, *ostensibly.* — **ὡς** (οὔσας) **δή**: with ironical force. *Cf. Andr.* 234 f., σεμνομυθεῖς . . . ὡς δὴ σὺ σώφρων. Kühn. 500, 6. The clause, though joined grammatically with ὑπηρετεῖν, goes in thought with the whole preceding description, beginning with δώματ' ἐκλελοιπέναι. — **θυοσκόους**: *performing sacred rites.*

τὴν δ' Ἀφροδίτην πρόσθ' ἄγειν τοῦ Βακχίου.
ὅσας μὲν οὖν εἴληφα, δεσμίους χέρας
σῴζουσι πανδήμοισι πρόσπολοι στέγαις·
ὅσαι δ' ἄπεισιν, ἐξ ὄρους θηράσομαι,
Ἰνώ τ' Ἀγαύην θ' ἥ μ' ἔτικτ' Ἐχίονι,
Ἀκταίονός τε μητέρ', Αὐτονόην λέγω.
καὶ σφᾶς σιδηραῖς ἁρμόσας ἐν ἄρκυσι
παύσω κακούργου τῆσδε βακχείας τάχα.
λέγουσι δ' ὥς τις εἰσελήλυθε ξένος
γόης ἐπῳδὸς Λυδίας ἀπὸ χθονός,
ξανθοῖσι βοστρύχοισιν εὐόσμοις κομῶν,
οἰνωπός, ὄσσοις χάριτας Ἀφροδίτης ἔχων,
ὃς ἡμέρας τε κεὐφρόνας συγγίγνεται
τελετὰς προτείνων εὐίους νεάνισιν.
εἰ δ' αὐτὸν εἴσω τῆσδε λήψομαι στέγης,
παύσω κτυποῦντα θύρσον ἀνασείοντά τε
κόμας, τράχηλον σώματος χωρὶς τεμών.

225. **δέ**: instead of *τὸ δὲ ἀληθές* in contrast with *πρόφασιν μέν*. — **πρόσθε**: *cf.* the use of *ὄπισθεν* in Soph. *Ant.* 640, *γνώμης πατρῴας πάντ' ὄπισθεν ἑστάναι*. — **ἄγειν**: instead of *ἀγούσας*, the construction changing to that of the leading clauses dependent upon *κλύω*. *But in reality they prefer Aphrodite to Bacchus.*

226. **χέρας**: acc. of specification.

227. **πανδήμοισι στέγαις**: equiv. to *δεσμωτηρίῳ*.

229. **Ἐχίονι**: one of the five Spartoi (264) who survived.

231. **ἄρκυσι**: *i.e.* *δεσμοῖς*.

234. **γόης ἐπῳδός**: the same as *γόης καὶ ἐπῳδός*, *Hipp.* 1038.

235. **βοστρύχοισι κομῶν**: *with long curls*. *Cf.* *ἐθείρησιν κομόωντε*, Hom. *Il.* VIII. 42. The representation of Bacchus in the full bloom of youth, with languishing look and effeminate features (*θηλύμορφος*, 353), was the conception prevalent in Greek art in the time of Praxiteles also.

236. **οἰνωπός** (the usual form in the nom.), *ruddy*. *Cf.* Soph. *O. T.* 211, *οἰνῶπα Βάκχον*. — **ὄσσοις**: dat. of place.

238. **προτείνων**: *putting forward as a pretext, pretending*.

242–247. These lines are regarded as an interpolation on the ground that they disturb the continuity; the same is true of the very insipid passage, 286–297, corresponding to this in the answer of Teiresias. The two passages seem to be additions composed with reference to each other.

[ἐκεῖνος εἶναί φησι Διόνυσον θεόν,
ἐκεῖνος ἐν μηρῷ ποτ' ἐρράφθαι Διός,
ὃς ἐκπυροῦται λαμπάσιν κεραυνίαις
σὺν μητρί, Δίους ὅτι γάμους ἐψεύσατο.
ταῦτ' οὐχὶ δεινῆς ἀγχόνης ἔστ' ἄξια,
ὕβρεις ὑβρίζειν, ὅστις ἔστιν ὁ ξένος;]
ἀτὰρ τόδ' ἄλλο θαῦμα, τὸν τερασκόπον
ἐν ποικίλαισι νεβρίσι Τειρεσίαν ὁρῶ
πατέρα τε μητρὸς τῆς ἐμῆς, πολὺν γέλων,
νάρθηκι βακχεύοντ'· ἀναίνομαι, πάτερ,
τὸ γῆρας ὑμῶν εἰσορῶν νοῦν οὐκ ἔχον.
οὐκ ἀποτινάξεις κισσόν; οὐκ ἐλευθέραν
θύρσου μεθήσεις χεῖρ', ἐμῆς μητρὸς πάτερ;

242. **εἶναι** κτλ.: *he says there exists a god Dionysos.* On the use of *εἶναι*, *cf.* 333.

243. **ἐκεῖνος**: *sc. φησί*, the pronoun repeated with scorn. — **ἐρράφθαι**: the subject is to be supplied from the following relative.

245. *Cf.* 31.

246. **ἀγχόνης ἄξια**: commonly translated, *worthy of hanging*. *Cf. Heracl.* 246, *τόδ' ἀγχόνης πέλας*, Soph. *O. T.* 1374, *ἔργα κρείσσον' ἀγχόνης*. Others understand *ἀγχόνη* of *suicide* in all of these places, and take the meaning to be, that the deeds spoken of are shameful enough to make the doer commit suicide. But this seems forced, and in this passage especially inappropriate to verse 247. Perhaps the simplest interpretation is, *worthy of strangling*; for while hanging does not appear to occur as a judicial penalty until later, strangling occurs not only as a common form of murder, but also as a method of summarily inflicting an ignominious punishment. *Cf.* Ar. *Av.* 1575, 1578, *Nub.* 1376, also Dem. *In Timoc.* 744, where it is said, that among the Lokrians the proposer of a new law wore a halter about his neck, and, if his proposition was not approved, he was immediately put to death *ἐπισπασθέντος τοῦ βρόχου*.

247. **ὕβρεις**: pl. in reference to the various *outrages* attributed in the preceding part of the speech to the supposed bacchant. With the cognate acc. an attributive is generally used (H. 715 b, Rem.), but sometimes omitted. *Cf.* 1297, *Iph. A.* 961, *Hel.* 785. — **ὑβρίζειν**: in appos. with *ταῦτα*.

251 f. **βακχεύοντ'**: may be taken in either the dual or the sing; if the latter, it does not imply that Teiresias had not the thyrsus. *Cf.* 176. — **ἀναίνομαι εἰσορῶν**: "it is hateful to me to see." *Cf. H. F.* 1235, *εὖ δράσας δέ σ' οὐκ ἀναίνομαι*, *Iph. A.* 1503, *θανοῦσα δ' οὐκ ἀναίνομαι*. — **πάτερ**: addressed to the grandfather in 1322 also.

σὺ ταῦτ' ἔπεισας, Τειρεσία· τόνδ' αὖ θέλεις
τὸν δαίμον' ἀνθρώποισιν εἰσφέρων νέον
σκοπεῖν πτερωτοὺς κἀμπύρων μισθοὺς φέρειν.
εἰ μή σε γῆρας πολιὸν ἐξερρύετο,
καθῆσ' ἂν ἐν Βάκχαισι δέσμιος μέσαις,
τελετὰς πονηρὰς εἰσάγων· γυναιξὶ γὰρ
ὅπου βότρυος ἐν δαιτὶ γίγνεται γάνος,
οὐχ ὑγιὲς οὐδὲν ἔτι λέγω τῶν ὀργίων.

ΧΟΡΟΣ.

τῆς δυσσεβείας. ὦ ξέν', οὐκ αἰδεῖ θεοὺς
Κάδμον τε τὸν σπείραντα γηγενῆ στάχυν;
Ἐχίονος δ' ὢν παῖς καταισχύνεις γένος;

ΤΕΙΡΕΣΙΑΣ.

ὅταν λάβῃ τις τῶν λόγων ἀνὴρ σοφὸς
καλὰς ἀφορμάς, οὐ μέγ' ἔργον εὖ λέγειν·

255. **αὖ**: *further*, with *σκοπεῖν* and *φέρειν*. "You wish for further opportunities for augury and gain."

257. **πτερωτούς**: *i.e. οἰωνούς*. The two kinds of divination here mentioned, from birds and by fire, are attributed to Teiresias in Soph. *Ant.* 999 ff. also. — **μισθοὺς φέρειν**: in this expression the invective of Pentheus's speech culminates. A similar charge is made against Teiresias in Soph. *Ant.* 1055; *id. O. T.* 388 f. Such censure of false prophets is common in Euripides (*cf. Iph. A.* 520, *Hel.* 744), and is due to the conduct of the mendicant soothsayers and jugglers of the time.

259. **Βάκχαισι**: those spoken of in 226 f.

260. **γυναιξί**: emphatic, contrasted in thought with men.

262. **ὑγιές**: pred. to *οὐδέν*. *I count nothing further in the orgies good*, lit. *sound*.

263. **δυσσεβείας**: *Ah, thy impiety!* The gen. shows the cause of the astonishment expressed. H. 761; G. 173, 3.

264. **γηγενῆ**: because the so-called Spartoi sprang out of the earth from the sown teeth of the dragon. *Cf.* 1025 f.

266 f. **τῶν λόγων καλὰς ἀφορμάς**: *a noble theme* (lit. *occasion*) *for speaking*. *Cf. Hec.* 1238 f. *βροτοῖσιν ὡς τὰ χρηστὰ πράγματα χρηστῶν ἀφορμὰς ἐνδίδωσ' ἀεὶ λόγων.* In these and the following lines, allusion seems to be made to the contrast between the true *εὖ λέγειν* and the sophistical rhetoric of the time. The former demanded brilliancy of form and skill in discourse less than the right content; the latter boasted that it

σὺ δ' εὔτροχον μὲν γλῶσσαν ὡς φρονῶν ἔχεις,
ἐν τοῖς λόγοισι δ' οὐκ ἔνεισί σοι φρένες.
θρασὺς δὲ [γλώσσῃ] καὶ λέγειν οἷός τ' ἀνὴρ
κακὸς πολίτης γίγνεται νοῦν οὐκ ἔχων.
οὗτος δ' ὁ δαίμων ὁ νέος ὃν σὺ διαγελᾷς,
οὐκ ἂν δυναίμην μέγεθος ἐξειπεῖν ὅσος
καθ' Ἑλλάδ' ἔσται. δύο γάρ, ὦ νεανία,
τὰ πρῶτ' ἐν ἀνθρώποισι· Δημήτηρ θεά·
γῆ δ' ἐστίν, ὄνομα δ' ὁπότερον βούλει κάλει·
αὕτη μὲν ἐν ξηροῖσιν ἐκτρέφει βροτούς·
ὃς δ' ἦλθεν ἐπὶ τἀντίπαλον ὁ Σεμέλης γόνος
βότρυος ὑγρὸν πῶμ' ηὗρε κεἰσηνέγκατο
θνητοῖς, ὃ παύει τοὺς ταλαιπώρους βροτοὺς
λύπης, ὅταν πλησθῶσιν ἀμπέλου ῥοῆς,

could make the worse the better reason.

270. **γλώσσῃ**: substituted in the text for *δυνατός*, which is regarded as a gloss upon *οἷός τε*. *Cf.* Soph. *Aj.* 1142, *ἄνδρα γλώσσῃ θρασύν*.

272. **ὁ δαίμων**: the subj. of *ἔσται*, placed at the opening of the sentence for emphasis; or perhaps better taken as anacoluthic, instead of the gen. after *μέγεθος*. The nom. sometimes, where the grammatical structure would require another case, stands at the beginning of the sentence to emphasize the subject to which the whole sentence relates. Kühn. 356, 6.

273. *Cf.* Accius, *Bacch.* Frg. IX., neque sat fingi neque dici potest pro magnitate.

274. **δύο**: *i.e.* food (277) and wine (279).

275. **θεά**: subj. of *ἐκτρέφει*, but repeated in *αὕτη* because of the parenthesis *γῆ . . . κάλει*.

276. **γῆ δ' ἐστίν**: with reference to the supposed etymology of *Δημήτηρ* as a compound of *γῆ* and *μήτηρ*, which, however, is doubtful. Ahrens, whom Curtius (*Etym.* 5th Ed.) follows, connects the first part δᾶ with the root of δῖος.

278. **ἦλθεν ἐπὶ τἀντίπαλον**: Wecklein translates, *has reached equal importance with her*. But many editors read *ὅ* instead of *ὃς*; and this may be taken (1) as the neuter relative referring either to the whole sentence *ὁ Σεμέλης . . . θνητοῖς*, or to *πῶμα* alone, (2) as the demonstrative referring to Dionysos. This reading with the second interpretation preserves the balance of the contrasted clauses better than the reading of the text. The meaning thus obtained is, *but he, the offspring of Semele, has come to the opposite* (has met the corresponding want, *i.e.* drink), *he has found out the flowing beverage of the vine*. The asyndeton thus produced in 279 presents no difficulty, as the line is an expla-

ὕπνον τε λήθην τῶν καθ' ἡμέραν κακῶν
δίδωσιν, οὐδ' ἔστ' ἄλλο φάρμακον πόνων.
οὗτος θεοῖσι σπένδεται θεὸς γεγώς,
ὥστε διὰ τοῦτον τἀγάθ' ἀνθρώπους ἔχειν.
[καὶ καταγελᾷς νιν, ὡς ἐνερράφη Διὸς
μηρῷ; διδάξω σ' ὡς καλῶς ἔχει τόδε.
ἐπεί νιν ἥρπασ' ἐκ πυρὸς κεραυνίου
Ζεύς, εἰς δ' Ὄλυμπον βρέφος ἀνήγαγεν θεόν,
Ἥρα νιν ἤθελ' ἐκβαλεῖν ἀπ' οὐρανοῦ·
Ζεὺς δ' ἀντεμηχανήσαθ' οἷα δὴ θεός.
ῥήξας μέρος τι τοῦ χθόν' ἐγκυκλουμένου
αἰθέρος, ἔθηκε τόνδ' ὅμηρον ἐκδιδοὺς
Διόνυσον Ἥρας νεικέων· χρόνῳ δέ νιν

nation of the preceding. H. 1039. Schöne points out that this bringing together of Demeter and Bacchus contains an allusion to their union in the mysteries.

284. σπένδεται: *is poured out in libations.* The same immediate transition from the god to the thing is found in Ovid, *Met.* XI. 122, miscuerat puris auctorem muneris (*i.e.* Bacchum, vinum) undis.

285. διὰ τοῦτον: *i.e.* through libations which please the gods, and thus bring blessings to men.

286–297. Most editors reject these lines. Teiresias is praising Dionysos as the giver of wine (279), the inspirer of prophets (298 f.), and the author of panics in armies (302 ff.). It is not easy to suppose that the poet interrupted the recital of this list of offices to explain a legend having no connection with them. See on 242 ff.

289. θεόν: *i.e.* ὡς θεὸν ὄντα, the reason of εἰς Ὄλυμπον ἀνήγαγεν.

291. οἷα δὴ θεός: *like a god, i.e. as only a god could devise.*

293 f. ἔθηκε . . . νεικέων: the sentence is obscure. Hermann construes: τόνδε (αἰθέρα) ἔθηκε Διόνυσον, ὅμηρον ἐκδιδούς, *he made this* (the piece of ether, into an image of) *Dionysos, giving it as a pledge against the contentions of Hera, i.e.* that the contentions might be brought to an end, if Hera should have Dionysos, as she supposed, in her power. The real Dionysos was sent to the nymphs to be brought up. The arrangement of the words would, however, suggest the taking of ὅμηρον as pred. to τόνδε, which is masculine in reference to αἰθέρος or by attraction into the gender of the predicate word. The meaning then is: *he made this a pledge, giving away* (the real) *Dionysos out of the reach of the contentions of Hera.* The Schol. on Apollod. III. 4. 3, says that Zeus transformed Dionysos into a kid. Similar to the story of the text is the legend that Zeus, in order to ensnare Ixion,

βροτοὶ τραφῆναί φασιν ἐν μηρῷ Διός,
ὄνομα μεταστήσαντες, ὅτι θεᾷ θεὸς
Ἥρᾳ ποθ' ὡμήρευσε, συνθέντες λόγον.]
μάντις δ' ὁ δαίμων ὅδε· τὸ γὰρ βακχεύσιμον
καὶ τὸ μανιῶδες μαντικὴν πολλὴν ἔχει·
ὅταν γὰρ ὁ θεὸς εἰς τὸ σῶμ' ἔλθῃ πολύς,
λέγειν τὸ μέλλον τοὺς μεμηνότας ποιεῖ.
Ἄρεώς τε μοῖραν μεταλαβὼν ἔχει τινά·
στρατὸν γὰρ ἐν ὅπλοις ὄντα κἀπὶ τάξεσι
φόβος διεπτόησε πρὶν λόγχης θιγεῖν·
μανία δὲ καὶ τοῦτ' ἐστὶ Διονύσου πάρα.

made a phantom in the form of Hera; and also the story of the phantom of Helen. Such a phantom is spoken of below, 630.

295 ff. When they heard that Dionysos had been a hostage, ὅμηρος (ὡμήρευσε = ὅμηρος ἐγένετο), confusing ὅμηρος with ὁ μηρός they invented the story (συνθέντες λόγον), ἐν μηρῷ Διὸς τραφῆναί νιν.

299. *Cf. Hec.* 123, μαντιπόλος Βάκχη, Verg. *Aen.* vi. 78, bacchatur vates. An oracle of Dionysos in Thrace is mentioned. *Cf. Hec.* 1267. Hdt. vii. 111. Also one in Phokis is mentioned in Paus. x. 33, 10. Dionysos, like Apollo, inspired his priests, and raised them into an ecstasy in which divine revelations were supposed to be received. See on 306.

300 f. πολύς: *with might. Cf. Or.* 1200, τὸ πρῶτον ἦν πολὺς παρῇ. Some editors bracket these lines on the ground that they attribute the prophetic power to intoxication, and are therefore not in keeping with the higher conception of the preceding sentence.

302. *And he has obtained some share in Ares's honors.*— μοῖραν: cognate acc.

303 ff. The "panic" terror here ascribed to Dionysos is commonly attributed to Pan, but sometimes also to other divinities, as in *Med.* 1172, Πανὸς ἢ τινὸς θεῶν. In 758 ff. the band of bacchantes puts to flight an armed host, and Wecklein supposes that it is only in this way, that is, through the agency of the bacchantes, that Dionysos can be said to inspire this terror. But the flight there described is quite different from that spoken of here. The armed men, so far from fleeing through fright before they have hurled a spear, attack the bacchantes, and do not flee until they are overpowered by their opponents' arms. Line 305, in which this influence is yet more distinctly attributed to Dionysos, is bracketed by Wecklein, following Pierson, on the ground that the bacchic μανία is always a gladdening inspiration. This, however, can hardly be said of the μανία (*cf.* ἐμμανεῖς, 1094, also 1122 ff.) of the bacchantes in the slaughter of Pentheus. The epithet μελαναιγίς, sometimes applied to Dionysos, seems to refer to his power to inspire terror.

ἔτ' αὐτὸν ὄψει κἀπὶ Δελφίσιν πέτραις
πηδῶντα σὺν πεύκαισι δικόρυφον πλάκα,
πάλλοντα καὶ σείοντα Βακχεῖον κλάδον,
μέγαν τ' ἀν' Ἑλλάδ'. ἀλλ' ἐμοί, Πενθεῦ, πιθοῦ·
μὴ τὸ κράτος αὔχει δύναμιν ἀνθρώποις ἔχειν,
μηδ' ἢν δοκῇς μέν, ἡ δὲ δόξα σου νοσῇ,
φρονεῖν δόκει τι· τὸν θεὸν δ' εἰς γῆν δέχου
καὶ σπένδε καὶ βάκχευε καὶ στέφου κάρα.
οὐχ ὁ Διόνυσος σωφρονεῖν ἀναγκάσει
γυναῖκας εἰς τὴν Κύπριν, ἀλλ' ἐν τῇ φύσει
[τὸ σωφρονεῖν ἔνεστιν εἰς τὰ πάντ' ἀεὶ]
τοῦτο· σκοπεῖν χρή· καὶ γὰρ ἐν βακχεύμασιν
οὖσ' ἥ γε σώφρων οὐ διαφθαρήσεται.
ὁρᾷς, σὺ χαίρεις, ὅταν ἐφεστῶσιν πύλαις
πολλοί, τὸ Πενθέως δ' ὄνομα μεγαλύνῃ πόλις·

306. The gleam of torches was frequently thought to be seen on Parnassus coming from the processions of the bacchantes. The poets often speak of the celebration of the bacchic rites there. *Cf.* 559, *Phoen.* 226, *Iph. T.* 1243, *Ion*, 714, Soph. *Ant.* 1126. Attic women went there, especially at the time of the Lenaia, to celebrate the trieteric orgies of Bacchus. Rhodope, also, and other places were sacred to Apollo and Dionysos alike, and in many places the two divinities were worshipped together. This has been explained by the prominence in the worship of each of the ecstasy inspired by the divinity. See on 299. See also Preller, *Griech. Myth.* I. p. 221 f.

307. **πηδῶντα πλάκα**: *cf.* *χωροῦσι ὑποτάσεις*, 748 f., *θρώσκει πεδίον*, 873. Intr. verbs of motion often become trans., taking the acc. of the space over which the motion extends, a const. not to be confounded with the acc. of extent of space. H. 712 b, latter part; G. 159, N. 5.

308. **πάλλοντα καὶ σείοντα**: *cf.* *ἀνέμοις καὶ θυέλλασιν*, 350.

310. **αὔχει**: *boldly fancy.* "Do not fancy that mere sovereignty without wisdom is a real power for its possessors."

311. **δοκῇς**: *entertain an opinion.*

314 f. The answer to the charge of Pentheus in 222 ff., "Fear not injury to the chastity of the women. Dionysos will not lead to unchastity nor compel chastity; these depend upon the nature of the person, and not upon the influence of the god." — **σωφρονεῖν εἰς τὴν Κύπριν**: *to control one's self in Love, to be chaste.*

317. **τοῦτο**: repeats *τὸ σωφρονεῖν*. — **καὶ ἐν βακχεύμασιν**: *even in bacchic revels*, which you think destroy chastity.

κἀκεῖνος, οἶμαι, τέρπεται τιμώμενος.
ἐγὼ μὲν οὖν καὶ Κάδμος, ὃν σὺ διαγελᾷς,
κισσῷ τ' ἐρεψόμεσθα καὶ χορεύσομεν,
πολιὰ ξυνωρίς, ἀλλ' ὅμως χορευτέον,
κοὐ θεομαχήσω σῶν λόγων πεισθεὶς ὕπο.
μαίνει γὰρ ὡς ἄλγιστα, κοὔτε φαρμάκοις
ἄκη λάβοις ἂν οὔτ' ἄνευ τούτων ἔσει.

ΧΟΡΟΣ.

ὦ πρέσβυ, Φοίβόν τ' οὐ καταισχύνεις λόγοις,
τιμῶν τε Βρόμιον σωφρονεῖς μέγαν θεόν.

ΚΑΔΜΟΣ.

ὦ παῖ, καλῶς σοι Τειρεσίας παρῄνεσεν·
οἴκει μεθ' ἡμῶν, μὴ θύραζε τῶν νόμων.
νῦν γὰρ πέτει τε καὶ φρονῶν οὐδὲν φρονεῖς.
κεἰ μὴ γὰρ ἔστιν ὁ θεὸς οὗτος, ὡς σὺ φής,
παρὰ σοὶ λεγέσθω· καὶ καταψεύδου καλῶς

321. *Cf. Hipp.* 7 f., ἔνεστι γὰρ δὴ κἀν θεῶν γένει τόδε, τιμώμενοι χαίρουσιν ἀνθρώπων ὕπο.

326 f. **μαίνει ὡς ἄλγιστα** κτλ.: *thou art most sorely mad, etc.* The madness of Pentheus is compared to a malignant disease. — **οὔτ' ἄνευ τούτων** (*sc.* ἀκῶν) **ἔσει**: *thou shalt not be without these.* "Thou shalt find remedies in thy terrible death."

328. **Φοῖβον**: the seer Teiresias stands in special relation to Apollo, the god of prophecy. In Soph. *O. T.* 410, he says to Oedipus: οὐ γάρ τι σοὶ ζῶ δοῦλος, ἀλλὰ Λοξίᾳ.

331. **οἴκει μεθ' ἡμῶν** κτλ.: *dwell with us, not apart from thy people's usages, i.e.* "follow us in reverencing the usages of religion." *Cf.* 890 ff., also 342.

332. **πέτει**: *thou art beside thyself.* **πέτεσθαι**, *to lose self-control*, is the opposite of καταστῆναι, *to recover self-control. Cf.* Soph. *Ant.* 1307, ἀνέπταν φόβῳ, *I am distraught with fear.* — **φρονῶν οὐδὲν φρονεῖς**: "thy wisdom is unwisdom."

333–336. The thought of this passage, if it indicate in Kadmos himself any want of faith in the divinity of Dionysos, is inconsistent with the character attributed to him elsewhere in the play; and in any case the motive set forth is unworthy of that character. Further, the earnestness of the warning in 337–342 is not in keeping with such a concession to Pentheus's unbelief. The passage is probably interpolated.

333. **ἔστιν**: *exists. Cf.* 517.

334. **παρὰ σοὶ λεγέσθω**: *with thyself let it be said*, contrasted with the following. "Say it to thyself and

ὡς ἔστι, Σεμέλη θ' ἵνα δοκῇ θεὸν τεκεῖν,
ἡμῖν τε τιμὴ παντὶ τῷ γένει προσῇ.
ὁρᾷς τὸν Ἀκταίωνος ἄθλιον μόρον,
ὃν ὠμόσιτοι σκύλακες ἃς ἐθρέψατο
διεσπάσαντο, κρείσσον' ἐν κυναγίαις
Ἀρτέμιδος εἶναι κομπάσαντ', ἐν ὀργάσιν.
ὃ μὴ πάθῃς σύ, δεῦρό σου στέψω κάρα
κισσῷ· μεθ' ἡμῶν τῷ θεῷ τιμὴν δίδου.

ΠΕΝΘΕΥΣ.

οὐ μὴ προσοίσεις χεῖρα, βακχεύσεις δ' ἰών,
μηδ' ἐξομόρξει μωρίαν τὴν σὴν ἐμοί;
τῆς σῆς δ' ἀνοίας τόνδε τὸν διδάσκαλον
δίκην μέτειμι. στειχέτω τις ὡς τάχος,

declare the falsehood openly." — **καταψεύδου καλῶς**: "tell the glorious falsehood." *Cf.* Soph. *Ant.* 74, ὅσια πανουργήσασα, *having done deeds of pious crime.*

339 f. **διεσπάσαντο**: the mid. in the sense of the active. *Cf. Hec.* 1126. — **κρείσσονα . . . κομπάσαντα**: acc. to one legend, it was a similar boast that aroused the anger of Artemis against Agamemnon at Aulis. *Cf.* Soph. *El.* 568 ff. Similarly the presumptuous words of Aias brought upon him the vengeance of Athene. *Cf.* Soph. *Aj.* 756 ff. Other grounds given for the punishment of Aktaion are, that he incurred the wrath of Zeus by wooing Semele, or that he saw Artemis bathing. The last is the most common form of the legend. *Cf.* Apollod. III. 4. 4. — **ὀργάσιν**: ὀργάς is used especially of woody mountain tracts. *Cf. El.* 1163 f., *Rhes.* 282.

341. **δεῦρο στέψω**: with this use of the subjv. (hortative subjv., H. 866, 1; G. 253) is commonly joined ἄγε, φέρε, or some similar expression, less often δεῦρο. G. 253, N.; Kühn. 394, 4.

343 f. **οὐ μὴ προσοίσεις** κτλ.: if this idiom be taken as a question, as printed in the text, it is to be explained as follows: *Won't you not lay your hand upon me but go and revel, etc.? i.e. Do not lay your hand upon me but go and revel, etc.* Hadley, 1st edit., 710 a; Kr. *Spr.* 53, 7, 5. Others omit the question-mark with such sentences, and explain the future as equiv. to an imv., and οὐ μή as having the force of a strong single negative. GMT. 89, Rem. 1; G. 257 and N.; Hadley-Allen, 1032 a. The sense is essentially the same in either case. — **ἐξομόρξει**: the coarseness of the expression marks the angry excitement of Pentheus.

345. **ἀνοίας**: dependent directly upon δίκην, but in thought supplementing διδάσκαλον.

346. **δίκην**: cognate acc. *Cf.* 516, ἄποινα μέτεισι, Aesch. *Eum.* 230, δίκας μέτειμι τόνδε φῶτα, *Or.* 423, μετῆλθόν σ' αἷμα μητέρος. — **τις**: one of the δορυφόροι attending Pentheus.

ἐλθὼν δὲ θάκους τοῦδ' ἵν' οἰωνοσκοπεῖ
μοχλοῖς τριαίνου κἀνάτρεψον ἔμπαλιν,
ἄνω κάτω τὰ πάντα συγχέας ὁμοῦ,
καὶ στέμματ' ἀνέμοις καὶ θυέλλαισιν μέθες.
μάλιστα γάρ νιν δήξομαι δράσας τάδε.
οἳ δ' ἀνὰ πόλιν στείχοντες ἐξιχνεύσατε
τὸν θηλύμορφον ξένον, ὃς εἰσφέρει νόσον
καινὴν γυναιξὶ καὶ λέχη λυμαίνεται.
κἄνπερ λάβητε, δέσμιον πορεύσατε
δεῦρ' αὐτόν, ὡς ἂν λευσίμου δίκης τυχὼν
θάνῃ πικρὰν βάκχευσιν ἐν Θήβαις ἰδών.

ΤΕΙΡΕΣΙΑΣ.

ὦ σχέτλι', ὡς οὐκ οἶσθα ποῦ ποτ' εἶ λόγων.
μέμηνας ἤδη καὶ πρὶν ἐξέστης φρενῶν.
στείχωμεν ἡμεῖς, Κάδμε, κἀξαιτώμεθα
ὑπέρ τε τούτου καίπερ ὄντος ἀγρίου

347. Teiresias's seat of augury is spoken of in Soph. *Ant.* 999 as παλαιὸν θᾶκον ὀρνιθοσκόπον. Even in the time of Pausanias there was a place of augury at Thebes called οἰωνοσκοπεῖον Τειρεσίου. *Cf.* Paus. IX. 16. 1.

348. **τριαίνου**: *overthrow.* The term is borrowed from Poseidon's upheaval of the sea with his trident. *Cf. H. F.* 946, τὰ Κυκλώπων βάθρα σιδήρῳ συντριαινώσω. — **ἔμπαλιν**: *upside down*, repeating the force of ἀνά in ἀνάτρεψον.

349. *Throwing all pell-mell together.* ἄνω τε καὶ κάτω also occurs in 741, 753.

350. **στέμματα**: the fillets of wool with which the augur's seat was decked. The place of the oracle in the temple at Delphi is spoken of in *Ion* 224, as στέμμασί γ' ἐνδυτόν.

351. The pettiness of Pentheus's spite is in keeping with the shallow character attributed to him throughout.

352. **οἳ δέ**: *others of you*, here, as often, without preceding οἳ μέν, when a division into contrasted clauses is not at first thought of.

356. **λευσίμου δίκης**: *cf. Or.* 614, λεύσιμον δοῦναι δίκην, *Heracl.* 60, λεύσιμος μένει δίκη. — **δίκης**: pred. to λευσίμου.

357. **πικράν**: pred. to βάκχευσιν. *Cf. Med.* 398, πικροὺς θήσω γάμους.

358. **ὡς** κτλ.: the explanation of σχέτλιε.

359. **μέμηνας** κτλ.: *now thou art raving mad, and before thou wast beside thyself.* Teiresias means, that at first in seizing the bacchantes and uttering threats against their leader, Pentheus was beside himself, but that now in ordering the sacrilegious destruction of the augur's seat and the seizure of the bacchant himself, whose real character is doubtless understood

ὑπέρ τε πόλεως τὸν θεὸν μηδὲν νέον
δρᾶν. ἀλλ' ἕπου μοι κισσίνου βάκτρου μέτα·
πειρῶ δ' ἀνορθοῦν σῶμ' ἐμὸν κἀγὼ τὸ σόν·
γέροντε δ' αἰσχρὸν δύο πεσεῖν· ἴτω δ' ὅμως.
τῷ Βακχίῳ γὰρ τῷ Διὸς δουλευτέον.
Πενθεὺς δ' ὅπως μὴ πένθος εἰσοίσει δόμοις
τοῖς σοῖσι, Κάδμε· μαντικῇ μὲν οὐ λέγω,
τοῖς πράγμασιν δέ· μῶρα γὰρ μῶρος λέγει.

ΧΟΡΟΣ.

Ὁσία πότνα θεῶν, Στροφὴ α'.
Ὁσία δ' ἃ κατὰ γᾶν

by the prophet, he has advanced to sheer madness.

362. **νέον**: *i.e. κακόν.* See on 214. *Cf. Med.* 37, *μή τι βουλεύσῃ νέον.*

364. **κἀγώ**: *sc. πειράσομαι ἀνορθοῦν.* For the ellipsis of the ind. after the imv. *cf.* Soph. *Ant.* 85, *κρυφῇ δὲ κεῦθε, σὺν δ' αὔτως ἐγώ* (*sc. κεύσω*).

365. **ἴτω**: *let it pass, i.e. let come what may,* a formula used in dismissing anxiety or opposition; here, anxiety lest they fall.

367. **Πενθεύς, πένθος**: the poets often found in the name of a person a prophecy of his fate. *Cf.* 508, Soph. *Aj.* 430. For a large number of similar plays upon proper names, see Elmsley's note on 508. Sandys paraphrases this passage: "Beware lest Pentheus bring into thy house his namesake sorrow." — **ὅπως**: *sc. σκόπει,* often omitted before *ὅπως* with the future in earnest warnings. H. 886; G. 218, N. 2.

368 f. "It needs no prophetic art to foretell the coming of evil; that will follow naturally from Pentheus's folly." — Kadmos and Teiresias, leading each other, pass out to join the Bacchic dances in the mountains. Pentheus remains outside the palace awaiting the bringing in of the supposed Lydian, *i.e.* Dionysos.

370–433. First Stasimon. The Chorus express their horror of the profanity of Pentheus in treating with contempt the divinity that dispenses joy and heals care (*στρ. α'*); recite in contrast with the blessings of a peaceful and prudent life the misfortunes that follow unrestrained folly and over-subtile speculation (*ἀντ. α'*); utter their longing to come to the places sacred to the god where it is permitted to celebrate the orgies with Aphrodite and the Muses (*στρ. β'*); praise the god as the friend of mirth and the foe of austerity and rationalizing subtilties, and finally avow their acquiescence in established customs and beliefs (*ἀντ. β'*). The thought is similar to that of the second stasimon in Aesch. *Prom.* (526 ff.), which praises peace with the divinity and an undisturbed life.

370. **Ὁσία**: sanctity is here personified and addressed as the embodiment of all that is hallowed among the gods themselves and among men in their relation to the gods.

371 f. **δέ**: the contrast is between *θεῶν* and *κατὰ γᾶν.* — **ἃ . . . φέρεις**: *who*

χρυσέαν πτέρυγα φέρεις,
τάδε Πενθέως ἀίεις;
ἀίεις οὐχ ὁσίαν
ὕβριν εἰς τὸν Βρόμιον,
τὸν Σεμέλας τὸν παρὰ καλλιστεφάνοις
εὐφροσύναις δαίμονα πρῶ-
τον μακάρων; ὃς τάδ' ἔχει,
θιασεύειν τε χοροῖς
μετά τ' αὐλοῦ γελάσαι
ἀποπαῦσαί τε μερίμνας,
ὁπόταν βότρυος ἔλθῃ
γάνος ἐν δαιτὶ θεῶν,
κισσοφόροις δ' ἐν θαλίαις
ἀνδράσι κρατὴρ ὕπνον ἀμφιβάλλῃ.

ἀχαλίνων στομάτων Ἀντιστροφὴ α'.
ἀνόμου τ' ἀφροσύνας
τὸ τέλος δυστυχία·
ὁ δὲ τᾶς ἡσυχίας

bearest thy golden pinion over earth, i.e. who art borne on golden pinion over earth. The golden pinion figures the beauty and glory which men see in sanctity.

374. **οὐχ ὁσίαν**: equiv. to *ἀνοσίαν*.

376 f. *Cf.* Hom. *Il.* XIV. 325, Διώνυσον, *χάρμα βροτοῖσιν*, Hes. *Th.* 941, Διώνυσον πολυγηθέα. — **παρὰ . . . πρῶτον**: *first in bright-crowned banquets*, the epithet being transferred from the person. *Cf.* 384, *κισσοφόροις θαλίαις*, 872, *μόχθοις ὠκυδρόμοις*. Chaplets of myrtle, roses, violets, and ivy were given to the guests at the banquets.

378. **τάδε**: explained by *θιασεύειν κτλ.*

379. **θιασεύειν χοροῖς**: *to revel in the choral bands.* The verb is not trans. as many take it, for *γελάσαι* shows that its subj. is not Dionysos, but those inspired by him.

381. **μερίμνας**: acc.

383. **δαιτὶ θεῶν**: used in *Iph. A.* 1041 of the meal of the gods themselves. But in Hom. *Od.* VIII. 76, it is used of the banquet at which Odysseus and Achilles quarrelled. *Cf. Od.* III. 336, 420; Hes. *Op.* 742; also *ibid.* 736, *ἀθανάτων δαίς*. In all these places reference is made as here to a *banquet in honor of the gods.*

384. **κισσοφόροις**: with *θαλίαις*. See on 376.

386 ff. *Cf.* Aesch. *Prom.* 329, *γλώσσῃ ματαίᾳ ζημία προστρίβεται*, *punishment is inflicted upon a rash tongue*, Soph. *Ant.* 127, *Ζεὺς γὰρ μεγάλης γλώσσης κόμπους ὑπερεχθαίρει*, *for Zeus greatly hates the boastings of proud tongues.*

389 f. **ὁ . . . φρονεῖν**: *a quiet life and prudence.*

βίοτος καὶ τὸ φρονεῖν
ἀσάλευτόν τε μένει
καὶ συνέχει δώματα· πόρσω γὰρ ὅμως
αἰθέρα ναίοντες ὁρῶ-
σιν τὰ βροτῶν οὐρανίδαι.
τὸ σοφὸν δ' οὐ σοφία
τό τε μὴ θνητὰ φρονεῖν.
βραχὺς αἰών· ἐπὶ τούτῳ
δέ τις ἂν μεγάλα διώκων
τὰ παρόντ' οὐχὶ φέροι.
μαινομένων οἵδε τρόποι
καὶ κακοβούλων παρ' ἔμοιγε φωτῶν.

ἱκοίμαν ποτὶ Κύπρον, Στροφὴ β'.
νᾶσον τᾶς Ἀφροδίτας,
ἐν ᾇ θελξίφρονες νέμον-

391. ἀσάλευτον: borrowed from the tossing of a ship in a storm (*σάλος, σαλεύειν*). Also in *Med.* 770 life is spoken of under the figure of a voyage.

392. ὅμως: though placed in the participial clause, belongs to the principal verb. H. 979 b; Kr. *Dial.* 56, 13, 2.

395. τὸ σοφόν: see on 203. — οὐ σοφία: *unwisdom.* "Over-wiseness and aiming at a knowledge of things beyond the ken of mortals is unwisdom."

397. ἐπὶ τούτῳ: *on this ground, therefore, i.e.* because life is short. Kühn. 438, II. c; H. 799, 2 d. The meaning of this and the following lines is, that he is foolish, who, when life is so short, aims at lofty and unattainable objects, and thereby loses the good that is near at hand.

400. οἵδε κτλ.: *these are the ways of madmen, i.e.* to pursue things too high for men and lose the present good.

401. παρ' ἔμοιγε: *in my opinion.* H. 802, 2.

402 ff. Dionysos was associated with all the places mentioned in this strophe. Cyprus, though especially sacred to Aphrodite, was also a seat of his worship. Both cults were introduced there from Asia. In Orph. *Hym.* 55, 7, Aphrodite is called Βάκχοιο πάρεδρος. As regards Egypt (406 ff.), Dionysos was supposed to be identical with Osiris and to be worshiped very much in the same way as in Greece. *Cf.* Hdt. II. 42 and 48. Also on Olympus and in Pieria he was worshiped together with the muses, with whom he was associated in various legends and places. See Preller, *Griech. Myth.*

404 f. θελξίφρονες θνατοῖσιν: *heart-*

ται θνατοῖσιν Ἔρωτες,
χθόνα θ' ἃν ἑκατόστομοι
βαρβάρου ποταμοῦ ῥοαὶ
καρπίζουσιν ἄνομβροι.
ποῦ δ' ἁ καλλιστευομένα
Πιερία μούσειος ἕδρα,
σεμνὰ κλιτὺς Ὀλύμπου;
ἐκεῖσ' ἄγε μ', ὦ Βρόμιε Βρόμιε,
πρόβακχ' εὔιε δαῖμον.
ἐκεῖ Χάριτες, ἐκεῖ δὲ Πόθος·
ἐκεῖ δὲ Βάκχαις θέμις ὀργιάζειν.

Ἀντιστροφὴ β'.

ὁ δαίμων ὁ Διὸς παῖς
χαίρει μὲν θαλίαισιν,
φιλεῖ δ' ὀλβοδότειραν Εἰ-
ρήναν, κουροτρόφον θεάν.
ἴσα δ' εἴς τε τὸν ὄλβιον

charming to mortals, i.e. charming the hearts of mortals.

406. **χθόνα**: *sc. ἰκοίμαν ποτί.* — **ἑκατόστομοι**: poetic for *many-mouthed. Cf.* Soph. *O. C.* 718, *τῶν ἑκατομπόδων Νηρῇδων*, also *ἑκατόγχειρ.*

408. **ἄνομβροι**: because the inundation of the Nile was not supposed to be due to rains. Herodotus (II. 20 ff.) mentions various explanations of the rise, such as the Etesian winds and the melting of snow, and finally his own theory that in winter the sun, being driven by storms to the south, drew water from the Nile only, but in summer from many other rivers also, and hence the Nile was exhausted in winter, but recovered its normal height in summer. Aeschylus (*Supp.* 560) speaks of the plain of the Nile as *χιονόβοσκος, snow-fed.*

409 ff. The praise of Macedonian regions in this passage, as in 560 ff., is due to the poet's wish to compliment his friend and host, King Archelaos. *Cf.* Introd. p. 8.

413. **πρόβακχε**: *i.e.* ἔξαρχε (141).

419. **ὀλβοδότειραν Εἰρήναν**: *cf.* Frg. 462, *Εἰρήνα βαθύπλουτε, Peace exceeding rich*, Ar. *Pax*, 308, *τὴν θεῶν πασῶν μεγίστην καὶ φιλαμπελωτάτην* (*i.e.* Εἰρήνην), *of all the gods the greatest and the most friendly to the vine.* Eirene is often represented on vases as the friend of Dionysos. (O. Jahn, *Vasenb.* III. Tf. 2.)

421. **ἴσα**: adverbial. — **εἰς τὸν ὄλβιον**: for *εἰς* with the acc. after *δίδωμι* instead of the dat. *cf. Hel.* 1425, *εἰς ἐμ' εὔνοιαν διδῷς, Phoen.* 1757, *χάριν εἰς θεοὺς διδοῦσα.*

τόν τε χείρονα δῶκ' ἔχειν
οἴνου τέρψιν ἄλυπον·
μισεῖ δ' ᾧ μὴ ταῦτα μέλει,
κατὰ φάος νύκτας τε φίλας
εὐαίωνα διαζῆν·
σοφὸν δ' ἀπέχειν πραπίδα φρένα τε
περισσῶν παρὰ φωτῶν.
τὸ πλῆθος ὅ τι τὸ φαυλότερον
ἐνόμισε χρῆταί τε, τόδ' ἂν δεχοίμαν.

ΘΕΡΑΠΩΝ.

Πενθεῦ, πάρεσμεν τήνδ' ἄγραν ἠγρευκότες
ἐφ' ἣν ἔπεμψας, οὐδ' ἄκρανθ' ὡρμήσαμεν.
ὁ θὴρ δ' ὅδ' ἡμῖν πρᾶος οὐδ' ὑπέσπασε
φυγῇ πόδ', ἀλλ' ἔδωκεν οὐκ ἄκων χέρας,
οὐδ' ὠχρὸς οὐδ' ἤλλαξεν οἰνωπὸν γένυν,
γελῶν δὲ καὶ δεῖν κἀπάγειν ἐφίετο
ἔμενέ τε, τοὐμὸν εὐπετὲς ποιούμενος.

422. **χείρονα**: *poor.*

423. **ἄλυπον**: equiv. to **παύουσαν λύπης**. *Cf.* 280.

424. **ταῦτα**: *i.e.* **κατὰ . . . διαζῆν**.

427. **σοφὸν κτλ.**: *'tis wise to keep mind and heart aloof from, etc.*

429. **περισσῶν**: *over-wise. Cf.* 396. — **παρά**: with the gen. primarily denotes *motion* from a place, but here *position* apart from. The strangeness of this use has led to the suggestion of **ἀπό** as a substitute.

430 f. **τὸ πλῆθος . . . τε**: *whatever the common throng* (contrasted with the **περισσοὶ φῶτες**) *has received as usage, and practises, i.e.* the traditional opinions and usages of the people. *Cf.* 201.

434–518. Second Episodion. The attendants here bring in Dionysos, whom they have arrested according to the command of Pentheus (352 ff.).

435. **οὐδ' ἄκρανθ' ὡρμήσαμεν**: *nor did we make a vain pursuit,* **ἄκραντα** being equivalent to **ἀκράντους δρμάς**. H. 716 b; G. 159, N. 2.

436. **θήρ**: the metaphor in **ἄγραν ἠγρευκότες** continued. — **πρᾶος**: *sc.* **ἦν**, as in 438, **ὠχρὸς (ἦν)**. The omission of the forms of **εἰμί**, except **ἐστί** and **εἰσί**, is comparatively rare. H. 611 b.

439. *Cf.* Accius, *Bacch.* Frg. IX., praesens praesto irridens nobis stupefactis sese ultro ostentum obtulit. — **δεῖν**: neither this line nor 451 makes it certain that the binding was actually carried out. See on 451. — **ἐφίετο**: *bade.*

440. **τοὐμὸν . . . ποιούμενος**: commonly explained, *making my task easy.*

κἀγὼ δι' αἰδοῦς εἶπον· ὦ ξέν', οὐχ ἑκὼν
ἄγω σε, Πενθέως δ' ὅς μ' ἔπεμψ' ἐπιστολαῖς.
ἃς δ' αὖ σὺ Βάκχας εἶρξας, ἃς συνήρπασας
κἄδησας ἐν δεσμοῖσι πανδήμου στέγης,
φροῦδαί γ' ἐκεῖναι λελυμέναι πρὸς ὀργάδας
σκιρτῶσι Βρόμιον ἀνακαλούμεναι θεόν·
αὐτόματα δ' αὐταῖς δεσμὰ διελύθη ποδῶν,
κλῆθές τ' ἀνῆκαν θύρετρ' ἄνευ θνητῆς χερός.
πολλῶν δ' ὅδ' ἀνὴρ θαυμάτων ἥκει πλέως
εἰς τάσδε Θήβας. σοὶ δὲ τἄλλα χρὴ μέλειν.

ΠΕΝΘΕΥΣ.

μέθεσθε χειρῶν τοῦδ'· ἐν ἄρκυσιν γὰρ ὢν
οὐκ ἔστιν οὕτως ὠκὺς ὥστε μ' ἐκφυγεῖν.
ἀτὰρ τὸ μὲν σῶμ' οὐκ ἄμορφος εἶ, ξένε,
ὡς εἰς γυναῖκας, ἐφ' ὅπερ εἰς Θήβας πάρει·

But it is doubtful whether ποιεῖσθαι with a pred. adj. can have any other meaning than *to make for oneself*. The sense then would seem to be, *making easy for himself, i.e. bearing easily my act*. But the text is uncertain.

441. The servant, in speaking of his reluctance to bind the stranger, gives Pentheus yet another warning against blinding himself to the truth; on the other hand, his prompt obedience in spite of such reluctance saves him from the charge of setting himself above his lord. So in σοὶ . . . μέλειν, 450, there is the same combination of warning and acquiescence.

442. ἐπιστολαῖς: *i.e.* ἐντολαῖς. The dat. denotes accordance.

444. στέγης: gen. of place.

445. ὀργάδας: see on 340.

447. See Introd. p. 11. *Cf.* Ovid, *Met.* III. 699, sponte sua patuisse fores, lapsasque lacertis sponte sua, fama est, nullo solvente, catenas.

451. μέθεσθε χειρῶν: Wecklein supposes Dionysos up to this point to have had his hands tied behind his back, and understands this command of the untying of the hands. But in that case the act. would be used. μεθίεσθαί τινος is *to free oneself from, to let go one's hold of*. To this idea, and not to that of untying the hands, the following sentence stands in its proper logical relation. The guards seem to have been holding Dionysos by his hands, and Pentheus now bids them release him, as there is no danger of his escaping. — ἐν ἄρκυσιν ὤν: *since he is caught in toils* (continuing the figure of 434), *i.e.* since he is surrounded by so many who would seize him in any attempt to escape.

454. ὡς εἰς γυναῖκας: restricting οὐκ ἄμορφος, lit. *as far as regards*

πλόκαμός τε γάρ σου ταναὸς οὐ πάλης ὕπο,
γένυν παρ᾽ αὐτὴν κεχυμένος, πόθου πλέως·
λευκὴν δὲ χροιὰν ἐκ παρασκευῆς ἔχεις,
οὐχ ἡλίου βολαῖσιν, ἀλλ᾽ ὑπὸ σκιᾶς,
τὴν Ἀφροδίτην καλλονῇ θηρώμενος.
πρῶτον μὲν οὖν μοι λέξον ὅστις εἶ γένος.

ΔΙΟΝΥΣΟΣ.

οὐ κόμπος οὐδείς, ῥᾴδιον δ᾽ εἰπεῖν τόδε.
τὸν ἀνθεμώδη Τμῶλον οἶσθά που κλύων.

ΠΕΝΘΕΥΣ.

οἶδ᾽, ὃς τὸ Σάρδεων ἄστυ περιβάλλει κύκλῳ.

ΔΙΟΝΥΣΟΣ.

ἐντεῦθέν εἰμι, Λυδία δέ μοι πατρίς.

ΠΕΝΘΕΥΣ.

πόθεν δὲ τελετὰς τάσδ᾽ ἄγεις εἰς Ἑλλάδα;

ΔΙΟΝΥΣΟΣ.

Διόνυσος ἡμᾶς εἰσέβησ᾽ ὁ τοῦ Διός.

women, *i.e.* "for enticing women." For ὡς εἰς, *cf.* Thuc. III. 113, ἄπιστον τὸ πλῆθος λέγεται ἀπολέσθαι ὡς πρὸς τὸ μέγεθος τῆς πόλεως. — ἐφ᾽ ὅπερ: referring to the purpose suggested in ὡς εἰς γυναῖκας. *Cf.* 237 f.

455. ταναός: flowing in long curls down to the shoulders, as represented in antique statues and busts of the youthful Bacchus. — οὐ πάλης ὕπο: "not made so by the exercises of the palaestra, but by combing and the use of unguents." *Cf. El.* 527 ff., where Orestes's hair made harsh in the palaestra is contrasted with Electra's, softened by combing.

457. δέ: corresponding to τέ (455), because the clauses, thought of at first as simply connected, are afterwards contrasted. H. 1040 b. — ἐκ παρασκευῆς: *purposely*, explained by 459.

458. "Thou preservest a white complexion by not exposing thyself to the sun." In Aesch. Frg. 59, Lykurgos says to the captive Dionysos, ποδαπὸς ὁ γύννις (*effeminate fellow*);

461. "No proud speech is needed to answer that."

462. πού: *i.e.* ἴσως.

465. πόθεν: not *from what place*, but *wherefore*, as the answer shows.

466. ἡμᾶς εἰσέβησε: *sent me*, *i.e.* with his rites.

ΠΕΝΘΕΥΣ.

Ζεὺς δ' ἔστ' ἐκεῖ τις, ὃς νέους τίκτει θεούς;

ΔΙΟΝΥΣΟΣ.

οὔκ, ἀλλὰ Σεμέλην ἐνθάδ' ἔζευξεν γάμοις.

ΠΕΝΘΕΥΣ.

πότερα δὲ νύκτωρ σ' ἢ κατ' ὄμμ' ἠνάγκασεν;

ΔΙΟΝΥΣΟΣ.

ὁρῶν ὁρῶντα, καὶ δίδωσιν ὄργια.

ΠΕΝΘΕΥΣ.

τὰ δ' ὄργι' ἐστὶ τίν' ἰδέαν ἔχοντά σοι;

ΔΙΟΝΥΣΟΣ.

ἄρρητ' ἀβακχεύτοισιν εἰδέναι βροτῶν.

ΠΕΝΘΕΥΣ.

ἔχει δ' ὄνησιν τοῖσι θύουσιν τίνα;

ΔΙΟΝΥΣΟΣ.

οὐ θέμις ἀκοῦσαί σ', ἔστι δ' ἄξι' εἰδέναι.

ΠΕΝΘΕΥΣ.

εὖ τοῦτ' ἐκιβδήλευσας, ἵν' ἀκοῦσαι θέλω.

467. It is in keeping with the scoffing character of Pentheus to throw in such a question upon hearing Dionysos again called the son of Zeus, and by the turn thus given to the dialogue the stranger confirms the story of the Thebans.

468. "Not there, but here, hath Zeus begotten new gods."

469. **νύκτωρ ἢ κατ' ὄμμα**: *in dreams, or eye to eye.* — **ἠνάγκασεν**: *sc.* τελετὰς ἄγειν εἰς Ἑλλάδα.

470. **ὁρῶν ὁρῶντα**: *face to face.* For the combination, *cf.* below, 504, *Iph. A.* 75, ἐρῶν ἐρῶσαν, Aesch. *Prom.* 192, σπεύδων σπεύδοντι.

471. **ἐστὶ ἔχοντα**: *i.e.* ἔχει. Kühn. 353, An. 3. — **ἰδέαν**: *nature.*

472. **ἄρρητ' εἰδέναι**: equiv. to οὐκ ἔξεστιν εἰδέναι. *Cf.* Aesch. *Prom.* 766, οὐ ῥητὸν αὐδᾶσθαι, Ar. *Av.* 1713, οὐ φατὸν λέγειν.

473. **θύουσιν**: θύειν τὰ ὄργια is *to celebrate the rites with sacrifices,* ἀναχορεύειν τὰ ὄργια (482), *to celebrate with choral dances.*

474. **ἔστι**: *sc.* τὰ ὄργια.

475. **εὖ τοῦτ' ἐκιβδήλευσας**: *skil-*

ΔΙΟΝΥΣΟΣ.

ἀσέβειαν ἀσκοῦντ' ὄργι' ἐχθαίρει θεοῦ.

ΠΕΝΘΕΥΣ.

τὸν θεὸν ὁρᾶν γὰρ φὴς σαφῶς, ποῖός τις ἦν;

ΔΙΟΝΥΣΟΣ.

ὁποῖος ἤθελ'· οὐκ ἐγὼ ἔτασσον τόδε.

ΠΕΝΘΕΥΣ.

τοῦτ' αὖ παρωχέτευσας εὖ κοὐδὲν λέγων.

ΔΙΟΝΥΣΟΣ.

480 δόξει τις ἀμαθεῖ σοφὰ λέγων οὐκ εὖ φρονεῖν.

ΠΕΝΘΕΥΣ.

ἦλθες δὲ πρῶτα δεῦρ' ἄγων τὸν δαίμονα;

ΔΙΟΝΥΣΟΣ.

πᾶς ἀναχορεύει βαρβάρων τάδ' ὄργια.

fully hast thou colored this. κιβδηλεύω is *to adulterate* coin, and so *to give anything a false appearance, to color.* — ἵνα . . . θέλω: "to make me yet more curious."

476. "Thy curiosity may not be satisfied."

477. γάρ: *since.* — ὁρᾶν φής: *cf.* 470.

478. οὐκ . . . τόδε: this part of Dionysos's answer, unlike what he says of himself elsewhere in the dialogue, is inappropriate to him in his true character; he could not say that he did not direct in what form he should manifest himself. The difficulty is doubtless due to a corrupt text.

479. παρωχέτευσας εὖ: *thou hast cleverly turned.* παροχετεύω is primarily *to conduct water from its course.* The metaphorical use of the word seems to be taken from the colloquial language of Attica, where the numerous canals in the plain of the Kephissos, conducting the water of the river through the gardens and fields, were of great importance in tillage. *Cf. Med.* 835 f. — λέγων: co-ordinate with εὖ. *Cf.* 490, where ἀμαθίας and ἀσεβοῦντα (= ἀσεβείας) are co-ordinate.

480. *Cf. Med.* 298 f., σκαιοῖσι μὲν γὰρ καινὰ προσφέρων σοφὰ δόξεις ἀχρεῖος κοὐ σοφὸς πεφυκέναι.

482. "No, to the barbarians first." — τάδ' ὄργια: see on 473.

ΠΕΝΘΕΥΣ.

φρονοῦσι γὰρ κάκιον Ἑλλήνων πολύ.

ΔΙΟΝΥΣΟΣ.

τάδ' εὖ γε μᾶλλον· οἱ νόμοι δὲ διάφοροι.

ΠΕΝΘΕΥΣ.

τὰ δ' ἱερὰ νύκτωρ ἢ μεθ' ἡμέραν τελεῖς;

ΔΙΟΝΥΣΟΣ.

νύκτωρ τὰ πολλά· σεμνότητ' ἔχει σκότος.

ΠΕΝΘΕΥΣ.

τοῦτ' εἰς γυναῖκας δόλιόν ἐστι καὶ σαθρόν.

ΔΙΟΝΥΣΟΣ.

κἂν ἡμέρᾳ τό γ' αἰσχρὸν ἐξεύροι τις ἄν.

ΠΕΝΘΕΥΣ.

δίκην σε δοῦναι δεῖ σοφισμάτων κακῶν.

ΔΙΟΝΥΣΟΣ.

σὲ δ' ἀμαθίας γε κἀσεβοῦντ' εἰς τὸν θεόν.

ΠΕΝΘΕΥΣ.

ὡς θρασὺς ὁ βάκχος κοὐκ ἀγύμναστος λόγων.

ΔΙΟΝΥΣΟΣ.

εἶφ' ὅ τι παθεῖν δεῖ· τί με τὸ δεινὸν ἐργάσει;

484. **εὖ μᾶλλον** (*sc.* *φρονοῦσι*): *they are wiser*. *Cf.* Plut. *Themist.* 14, *ἧττον εὖ, less well*. — **οἱ νόμοι**: emphatic. "The *customs* to be sure are different, but for all that, their *wisdom* may not be inferior."

487. **σαθρόν**: the opposite of *ὑγιές*, 262. *Cf.* Plat. *Theaet.* 179 D, *εἴτε ὑγιὲς εἴτε σαθρὸν φθέγγεται*.

488. **ἐξεύροι**: *may contrive*. With the thought, *cf.* 314 ff.

489. **σοφισμάτων**: the clever answers with which Dionysos is ready.

490. **σέ**: *sc.* *δίκην δοῦναι δεῖ*.

491. **ὁ βάκχος**: proper to the god in his own person and in his character as votary. Pentheus, of course, has in mind the latter sense. — **λόγων**: for the gen., see on 40.

492. **τί**: pred. with *τὸ δεινόν*. The const. is equiv. to *τί ἐστι τὸ δεινόν, ὅ μ' ἐργάσει;* H. 1012 a. These lines are imi-

ΠΕΝΘΕΥΣ.

πρῶτον μὲν ἁβρὸν βόστρυχον τεμῶ σέθεν.

ΔΙΟΝΥΣΟΣ.

ἱερὸς ὁ πλόκαμος· τῷ θεῷ δ' αὐτὸν τρέφω.

ΠΕΝΘΕΥΣ.

ἔπειτα θύρσον τόνδε παράδος ἐκ χεροῖν.

ΔΙΟΝΥΣΟΣ.

αὐτός μ' ἀφαιροῦ· τόνδε Διονύσου φορῶ .

ΠΕΝΘΕΥΣ.

εἱρκταῖσί τ' ἔνδον σῶμα σὸν φυλάξομεν.

ΔΙΟΝΥΣΟΣ.

λύσει μ' ὁ δαίμων αὐτός, ὅταν ἐγὼ θέλω.

ΠΕΝΘΕΥΣ.

ὅταν γε καλέσῃς αὐτὸν ἐν Βάκχαις σταθείς.

ΔΙΟΝΥΣΟΣ.

καὶ νῦν ἃ πάσχω πλησίον παρὼν ὁρᾷ.

tated by Horace, *Ep.* I. 16. 73 ff.: vir bonus et sapiens audebit dicere "Pentheu, rector Thebarum, quid me perferre patique indignum coges?" "Adimam bona." "Nempe pecus, rem, lectos, argentum. Tollas licet." "In manicis et compedibus saevo te sub custode tenebo." "Ipse deus, simul atque volam, me solvet."

494. τῷ θεῷ . . . τρέφω: reference is made to the custom of consecrating the hair to some divinity, especially a river-god. *Cf.* Hom. *Il.* XXIII. 142, τὴν (χαίτην) Σπερχειῷ ποταμῷ τρέφε, Verg. *Aen.* VII. 391, sacrum tibi pascere crinem. *Cf.* also the custom of the Nazirite, *Numbers* VI. 5.

496. Διονύσου: *as belonging to Dionysos*, and therefore not to be given up voluntarily into profane hands.

499. Pentheus answers in irony, "Yes, he will free thee when thou standest among thy bacchantes, *i.e.* never, for thou wilt never see them again."

500. καὶ νῦν: *even now*, before I call upon him there.

ΠΕΝΘΕΥΣ.

καὶ ποῦ ἔστιν; οὐ γὰρ φανερὸς ὄμμασίν γ' ἐμοῖς.

ΔΙΟΝΥΣΟΣ.

παρ' ἐμοί· σὺ δ' ἀσεβὴς αὐτὸν ὢν οὐκ εἰσορᾷς.

ΠΕΝΘΕΥΣ.

λάζυσθε, καταφρονεῖ με καὶ Θήβας ὅδε.

ΔΙΟΝΥΣΟΣ.

αὐδῶ με μὴ δεῖν σωφρονῶν οὐ σώφροσιν.

ΠΕΝΘΕΥΣ.

505 ἐγὼ δὲ δεῖν γε κυριώτερος σέθεν.

ΔΙΟΝΥΣΟΣ.

οὐκ οἶσθ' ἀτίζων οὔθ' ὃ δρᾷς οὔθ' ὅστις εἶ.

ΠΕΝΘΕΥΣ.

Πενθεὺς Ἀγαύης παῖς, πατρὸς δ' Ἐχίονος.

ΔΙΟΝΥΣΟΣ.

ἐνδυστυχῆσαι τοὔνομ' ἐπιτήδειος εἶ.

ΠΕΝΘΕΥΣ.

χώρει· καθείρξατ' αὐτὸν ἱππικαῖς πέλας

503. **καταφρονεῖ**: usually governs the gen. as in 199, but sometimes the acc. *Cf.* Hdt. VIII. 10. *καταφρονήσαντες ταῦτα.*

504. **σώφρων οὐ σώφροσιν**: "I am sound of mind in what I bid, though art not." See on 470.

505. **ἐγὼ κυριώτερος σέθεν**: "my commands have more weight than thine."

506. **ἀτίζων**: *in thy irreverence, i.e.* toward me. — **ὅστις εἶ**: "who thou art in thy relation to me; that thou art a mortal in the presence of a god." Pentheus, of course, misses the meaning, and hence the answer which leads naturally to the play upon the name in 508.

508. *Cf.* 367. — **ἐνδυστυχῆσαι** κτλ.: lit. *thou art fitting as regards name to be unfortunate therein, i.e.* "it is fitting that thou shouldst bear a name boding woe."

509 f. Wecklein and others suppose that here, as in *Or.* 1449, the horse-stalls serve as a prison. But

φάτναισιν, ὡς ἂν σκότιον εἰσορᾷ κνέφας.
ἐκεῖ χόρευε· τάσδε δ' ἂς ἄγων πάρει
κακῶν συνεργοὺς ἢ διεμπολήσομεν
ἢ χεῖρα δούπου τοῦδε καὶ βύρσης κτύπου
παύσας, ἐφ' ἱστοῖς δμωίδας κεκτήσομαι.

ΔΙΟΝΥΣΟΣ.

στείχοιμ' ἄν· ὅ τι γὰρ μὴ χρεών, οὔτοι χρεὼν
παθεῖν. ἀτάρ τοι τῶνδ' ἄποιν' ὑβρισμάτων
μέτεισι Διόνυσός σ', ὃν οὐκ εἶναι λέγεις·
ἡμᾶς γὰρ ἀδικῶν κεῖνον εἰς δεσμοὺς ἄγεις.

ΧΟΡΟΣ.

* * * * Στροφή.

Ἀχελῴου θύγατερ,

497 and 549 seem to refer to the dungeon of the palace. The εἱρκτή, or dungeon, is spoken of by Poll. (IV. 125) as on the left of the entrance. It was therefore possibly near the stalls; hence the propriety of πέλας φάτναισιν, which could hardly be used if the stalls themselves were meant. Neither in 618 do the stalls seem to be referred to as the prison.

511. ἐκεῖ χόρευε: uttered sarcastically with reference to what Dionysos had said in 486.

513. βύρσης κτύπου: explaining δούπου.

514. κεκτήσομαι: the sing. follows the pl. for the sing. in διεμπολήσομεν. *Cf.* 616 f. μέ, ἡμῶν. H. 637 a.

515 f. ὅ τι γὰρ . . . παθεῖν: *for surely, what is not fated me, 'tis not my fate to suffer.* Dionysos has in mind his certain escape from Pentheus. *Cf. H. F.* 311, ὃ χρὴ γὰρ οὐδεὶς μὴ χρεὼν θῇσει ποτέ, *for what is fated, none will ever make not fated.* — ἄποινα: see on 346.

518. ἡμᾶς: after ἄγεις. — ἀδικῶν κεῖνον: the participial clause contains the leading thought.

519–575. Second Stasimon. In view of the imprisonment of Dionysos and the threats of Pentheus, the Chorus reproach Dirke (representing Thebes) because she spurns the worshipers of the god, although at his first birth she had bathed him in her fountains, and although Zeus had shown that he was to be honored at Thebes (στρ. α'); they complain of the violence of Pentheus (537–552), and call upon the god to come with succor, in whatever haunt he may be tarrying (553–575).

519. A verse is wanting to correspond with the first verse of the antistrophe. — Ἀχελῴου: in the Schol. on Hom. *Il.* XXI. 195, called πηγὴ τῶν ἄλλων πάντων. The Acheloös is thus the source of all the springs of the earth; and so of Dirke, which from its location Nonnos (*Dionys.* XLIV. 9) more appropriately makes the daugh-

πότνι' εὐπάρθενε Δίρκα·
σὺ γὰρ ἐν σαῖς ποτε παγαῖς
τὸ Διὸς βρέφος ἔλαβες,
ὅτε μηρῷ πυρὸς ἐξ ἀ-
θανάτου Ζεὺς ὁ τεκὼν ἧρ-
πασέ νιν, ταῦτ' ἀναβώσας·
ἴθι, Διθύραμβ', ἐμὰν ἄρ-
σενα τάνδε βᾶθι νηδύν·
ἀναφαίνω σε τόδ', ὦ Βάκ-
χιε, Θήβαις ὀνομάζειν.
σὺ δέ μ', ὦ μάκαιρα Δίρκα,
στεφαναφόρους ἀπωθεῖ
θιάσους ἔχουσαν ἐν σοί.
τί μ' ἀναίνει; τί με φεύγεις;
ἔτι ναὶ τὰν βοτρυώδη

ter of Ismenos. In 625 (see note) Acheloös is used by metonomy for water in general. These uses are doubtless due to the fact that the river is the largest in Greece.

520. **εὐπάρθενε**: *εὐπάρθενος* like *καλλιπάρθενος* is equiv. to *καλὴ παρθένος*. *Cf. Iph. T.* 1234, *εὔπαις ὁ Λατοῦς γόνος*, *Or.* 964, *Περσέφασσα καλλίπαις θεά*.

521 f. **σὺ γὰρ** κτλ.: the ground of the address to Dirke. — **ἐν σαῖς . . . ἔλαβες**: Plutarch (*Lys.* 28) says the nymphs washed the new-born Dionysos in the fountain of Kissusa, which also was near Thebes.

523 f. **μηρῷ**: dat. of place because of the rest implied. See on 49. — **ἀθανάτου**: *cf.* 8.

525. **ἀναβώσας**: Ionic and poetic for *ἀναβοήσας*.

526. The name Dithyrambos is often referred to the double birth of Dionysos, who is also called *διμήτωρ*, *δισσότοκος*. Thus the *Etym. Magn.* *ὁ δὶς θύραζε βεβηκώς*. Others have derived the first syllable from *Διός* after the analogy of *Διπόλια* and *Δισωτήριον*. It is evident that Euripides here connects the name with the marvel described, but in what sense is uncertain.

528 f. Construe, *ἀναφαίνω Θήβαις ὀνομάζειν σε τόδε*, *i.e.* *Διθύραμβος*. Zeus shows by the occurrence described what name shall be given to the god.

530. **σύ**: contrasted with Zeus. Notwithstanding the recognition of Dionysos by Zeus, Dirke rejects his worship.

531 f. **στεφαναφόρους θιάσους ἔχουσαν**: *holding my crown-wreathed revels.* For the use of *θίασος* of the revel-movements instead of the revel-band, *cf.* 978. — **ἐν σοί**: offers no difficulty, as Dirke here represents Thebes.

534 f. **ἔτι**: *still, i.e.* "there will

Διονύσου χάριν οἴνας
ἔτι σοι τοῦ Βρομίου μελήσει.

οἵαν οἵαν ὀργὰν ἀνταφαίνει χθόνιον γένος ἐκφύς τε δράκοντός ποτε Πενθεύς, ὃν Ἐχίων ἐφύτευσε χθόνιος, ἀγριωπὸν τέρας, οὐ φῶτα βρότειον, φόνιον δ' ὥστε γίγαντ' ἀντίπαλον θεοῖς· ὃς ἐμὲ βρόχοισι τὰν τοῦ Βρομίου τάχα ξυνάψει, τὸν ἐμὸν δ' ἐντὸς ἔχει δώματος ἤδη θιασώταν σκοτίαισι κρυπτὸν εἱρκταῖς. ἐσορᾷς τάδ', ὦ Διὸς παῖ Διόνυσε, σοὺς προφήτας ἐν ἀμίλλαισιν ἀνάγκας;

Ἀντιστροφή.

come a time when." *Cf.* 306, Aesch. *Prom.* 167, ἢ μὴν ἔτ' ἐμοῦ χρείαν ἕξει. — **ναὶ τὰν . . . οἴνας**: *by the boon of the clustering vine, the gift of Dionysos.* — **βοτρυώδη**: belongs properly with οἴνας, but is joined with χάριν because χάριν οἴνας forms one idea. *Cf.* 560, 1138.

536. **σοὶ μελήσει**: with ominous meaning.

538 f. **χθόνιον γένος**: *the earth-born child*, explained by what follows. *Cf.* 264.

542. **τέρας, φῶτα**: the appositives take the case of the intervening relative instead of the nom.

543 f. **φόνιον . . . θεοῖς**: *but like a furious* (lit. *bloody*) *giant fighting against the gods*, alluding to the famous battle between the gods and the giants.

545 ff. **ὃς** κτλ.: the ground of the reproaches against Pentheus. — **ἐμέ**: the emphasis is explained by τὰν τοῦ Βρομίου, *sc.* θεράπαιναν, or by the contrast with τὸν θιασώταν.

550. **τάδε**: *i.e.* σοὺς . . . ἀνάγκας.

551. **προφήτας**: *proclaimers, heralds* of the god; not the pl. for the sing. referring to the leader; for the office spoken of in 84 ff. makes the word appropriate to the Bacchantes themselves, as well as to their leader.

552. *In a contest against violence.* Upon ἀνάγκας, *cf.* 643, Aesch. *Prom.* 108, ἀνάγκαις ἐνέζευγμαι.

μόλε χρυσῶπα τινάσσων,
ἄνα, θύρσον κατ' Ὀλύμπου,
φονίου δ' ἀνδρὸς ὕβριν κατάσχες.

Ἐπῳδός.

πόθι Νύσας ἄρα τᾶς θηροτρόφου θυρσοφορεῖς
θιάσους, ὦ Διόνυσ', ἢ
κορυφαῖς Κωρυκίαις;
τάχα δ' ἐν ταῖς πολυδένδρεσσιν Ὀλύμπου θαλάμαις, ἔνθα ποτ' Ὀρφεὺς κιθαρίζων
σύναγεν δένδρεα μούσαις,
σύναγεν θῆρας ἀγρώτας.
μάκαρ ὦ Πιερία,
σέβεταί σ' Εὔιος, ἥξει
τε χορεύων ἅμα βακχεύμασι, τόν τ' ὠκυρόαν

553. **χρυσῶπα**: referring to the yellow flowers of the ivy with which the thyrsus was wreathed.

554. **ἄνα**: not a case of tmesis, which in Attic writers does not occur with the preposition after the verb (Kr. *Dial.* 68, 48, 5), but either the voc. of ἄναξ, or the preposition in place of the verb *ἀνάστηθι, up! Cf. Alc.* 277, ἀλλ' ἄνα τόλμα, *Tro.* 98, ἄνα ἐπάειρε. — **Ὀλύμπου**: the abode of the gods seems to be meant, but in 561 the mountain.

555. **φονίου**: see on 543.

556. **πόθι Νύσας**: *where on Nysa?*

557 f. **θυρσοφορεῖς θιάσους**: *art thou bearing the thyrsus in the revel-dances?* *θυρσοφορεῖν* like *μισθοφορεῖν*, *δορυφορεῖν*, and other compounds, expresses a single idea (*θυρσοφορία*), and is nearly equiv. to *θιασεύειν, to revel in the Thiasos.* *θιάσους*, then, is the cognate acc. *Cf.* 482, *ἀναχορεύειν τὰ ὄργια.* Kühn. 409, 9.

559. **κορυφαῖς Κωρυκίαις**: the heights of Parnassus above the well-known cave where the Korykian nymphs dwelt. In Soph. *Ant.* 1129, these nymphs are called Βακχίδες. See also on 306.

560. **τάχα**: ἴσως. — **πολυδένδρεσσι**: poetic for *πολυδένδροις*, corresponding to the form *δένδρεσι*.

561. **θαλάμαις**: *lurking-places.* For the reference to Olympus, see on 402.

565 f. The mention of Olympus suggests Pieria and its blessedness as a place where the god haunts. Thus the poet again brings in the praise of his adopted country. See on 409.

567. **χορεύων**: *leading the Chorus.*

διαβὰς Ἀξιὸν εἱλισ-
σομένας Μαινάδας ἄξει,
Λυδίαν τε, τὸν εὐδαιμονίας
βροτοῖς ὀλβοδόταν
πατέρα, τὸν ἔκλυον
εὔιππον χώραν ὕδασιν
καλλίστοισι λιπαίνειν.

ΔΙΟΝΥΣΟΣ.

ἰώ,
κλύετ' ἐμᾶς κλύετ' αὐδᾶς,
ἰὼ Βάκχαι, ἰὼ Βάκχαι.

ΗΜΙΧΟΡΟΣ α'.

τίς ὅδε, τίς ὅδε πόθεν ὁ κέλαδος ἀνά μ' ἐκάλεσεν
Εὐίου;

ΔΙΟΝΥΣΟΣ.

ἰὼ ἰώ, πάλιν αὐδῶ,
ὁ Σεμέλας, ὁ Διὸς παῖς.

ΗΜΙΧΟΡΟΣ β'.

ἰὼ ἰὼ δέσποτα δέσποτα,

569. Pieria, according to Strabo (VII. Frg. 22), extended to the Axios. The Lydias, which flows through Pieria, was called also Ludias and Loidias. — **εἱλισσομένας**: *i.e.* *χορευούσας*.

571 ff. **Λυδίαν**: *sc.* *διαβάς*. — **τὸν . . πατέρα**: *the father of prosperity giving wealth to men*. — **βροτοῖς**: dependent upon the action expressed in *ὀλβοδόταν*. *Cf.* Aesch. *Prom.* 612, *πυρὸς βροτοῖς δοτῆρα*.

573 ff. *Cf. Hec.* 451, *Φθιάδος, ἔνθα τὸν καλλίστων ὑδάτων πατέρα φασὶν Ἀπιδανὸν πεδία λιπαίνειν*. — **τόν**: for *ὅν*.

576–861. Third Episodion.

576–603. A kommos between the Chorus and Dionysos, who remains unseen. The choral parts may be supposed to have been rendered by the leader of the First Semi-chorus, the leader of the Second Semi-chorus, the Coryphaeus, and the full Chorus respectively.

576. **κλύετε**: for the repetition and the position, *cf.* 600, also *Med.* 1273, *ἀκούεις βοὰν ἀκούεις τέκνων;*

578. **τίς**: predicate with *κέλαδος*. See on 492. — **τίς, πόθεν**: for two interrogatives without connective, see

μόλε νυν ἡμέτερον εἰς
θίασον, ὦ Βρόμιε Βρόμιε.

ΚΟΡΥΦΑΙΟΣ.

585 πέδου χθονὸς ἔνοσι πότνια.
ἆ ἆ,
τάχα τὰ Πενθέως
μέλαθρα διατινάξεται πεσήμασιν.
ὁ Διόνυσος ἀνὰ μέλαθρα·
590 σέβετέ νιν.

ΧΟΡΟΣ.

σέβομεν ὦ.

ΗΜΙΧΟΡΟΣ α'.

ἰδὲ τὰ λάινα κίοσιν ἔμβολα
διάδρομα τάδε·
Βρόμιος ἀλαλάξεται στέγας ἔσω.

ΔΙΟΝΥΣΟΣ.

ἅπτε κεραύνιον αἴθοπα λαμπάδα·

H. 1013. — The Chorus recognize the voice of the god, though they do not identify him with their imprisoned leader.

585. *O, the awful quaking of the ground!* the cry of sudden terror, which seizes the Chorus as the earthquake begins. — **πέδου χθονός**: poetic redundancy. — **πότνια**: the god is manifesting his power in the earthquake.

588. **διατινάξεται**: pass. in sense. H. 496; G. 199, n. 4. — **πεσήμασιν**: *in ruins.*

591. **τὰ κίοσιν ἔμβολα**: equiv. to *τὰ κίοσιν ἐμβεβλημένα, the architrave.*

592. **διάδρομα**: *starting asunder.* Similarly in *H. F.* 905, the Chorus see the palace falling, and in *Tro.* 1295 ff., Hekabe sees the city of Troy bursting into flames. The scenery doubtless remained undisturbed, so that the audience was left to imagine the presence of the earthquake and its effects from the words and action of the Chorus, though the crashing of timbers may have been heard.

593. **ἀλαλάξεται**: *will raise the shout of triumph. Cf.* Soph. *Ant.* 133, *νίκην ἀλαλάξαι.*

594. **ἅπτε . . . λαμπάδα**: *kindle the lightning's fiery flame, i.e.* the smouldering flame on Semele's grave, called *κεραύνιος*, because first kindled by the lightning. The god may be understood to be urging himself on or addressing some attendant. — **αἴθοπα λαμπάδα**: *cf. Supp.* 1019, *αἴθοπι φλογμῷ.*

595 σύμφλεγε σύμφλεγε δώματα Πενθέως.

ΗΜΙΧΟΡΟΣ β'.

ἆ ἆ,
πῦρ οὐ λεύσσεις οὐδ' αὐγάζει
Σεμέλας ἱερὸν ἀμφὶ τάφον ἄν
ποτε κεραυνόβολος ἔλιπε φλόγα
Δίου βροντᾶς;

ΚΟΡΥΦΑΙΟΣ.

600 δίκετε πεδόσε δίκετε τρομερὰ
σώματα, Μαινάδες·
ὁ γὰρ ἄναξ ἄνω κάτω τιθεὶς ἔπεισι
μέλαθρα τάδε Διὸς γόνος.

ΔΙΟΝΥΣΟΣ.

βάρβαροι γυναῖκες, οὕτως ἐκπεπληγμέναι φόβῳ
605 πρὸς πέδῳ πεπτώκατ'; ἦσθησθ', ὡς ἔοικε, Βακχίου
διατινάξαντος μέλαθρον· ἀλλ' ἄγ' ἐξανίστατε
σῶμα καὶ θαρσεῖτε σαρκὸς ἐξαμείψασαι τρόμον.

ΧΟΡΟΣ.

ὦ φάος μέγιστον ἡμῖν εὐίου βακχεύματος,
ὡς ἐσεῖδον ἀσμένη σε, μονάδ' ἔχουσ' ἐρημίαν.

596 ff. Construe, *αὐγάζει φλόγα Δίου βροντᾶς* (*cf.* 8) *ἂν ἔλιπε*; — **ἔλιπε**: the subj. is Semele, though *κεραυνόβολος* contains the principal idea; the flame was left by the thunder-bolt with which Semele was smitten.

602 f. **ἔπεισι μέλαθρα τάδε**: *is coming upon this house*, *i.e.* in vengeance. The Chorus, following the command of the Coryphaeus, fall to the ground. Similarly in Aesch. *Pers.* 155, the Chorus prostrate themselves upon the entrance of the queen.

604. Dionysos, still in the guise of a bacchant, comes out of the palace. The excitement of the preceding scene is not followed immediately by the iambic trimeter but by the more animated trochaic tetrameter.

607. **σαρκὸς ἐξαμείψασαι τρόμον**: *putting away trembling from the limbs. Cf. Phoen.* 1286, *διὰ σάρκα δ' ἐμὰν ἔλεος ἔμολε.* The Chorus rise from their prostrate attitude.

608. **ὦ . . . βακχεύματος**: *O brightest light of our bacchic revel!*

609. **ἐσεῖδον**: the aor. with reference to the moment of the first sight;

ΔΙΟΝΥΣΟΣ.

εἰς ἀθυμίαν ἀφίκεσθ', ἡνίκ' εἰσεπεμπόμην,
Πενθέως ὡς εἰς σκοτεινὰς ὁρκάνας πεσούμενος;

ΧΟΡΟΣ.

πῶς γὰρ οὔ; τίς μοι φύλαξ ἦν, εἰ σὺ συμφορᾶς τύχοις;
ἀλλὰ πῶς ἠλευθερώθης ἀνδρὸς ἀνοσίου βρόχων;

ΔΙΟΝΥΣΟΣ.

αὐτὸς ἐξέσωσ' ἐμαυτὸν ῥᾳδίως ἄνευ πόνου.

ΧΟΡΟΣ.

οὐδὲ σου συνῆψε χεῖρε δεσμίοισιν ἐν βρόχοις;

ΔΙΟΝΥΣΟΣ.

ταῦτα καὶ καθύβρισ' αὐτόν, ὅτι με δεσμεύειν δοκῶν
οὔτ' ἔθιγεν οὔθ' ἥψαθ' ἡμῶν, ἐλπίσιν δ' ἐβόσκετο.
πρὸς φάτναις δὲ ταῦρον εὑρών, οὗ καθεῖργ' ἡμᾶς ἄγων,
τῷδε περὶ βρόχους ἔβαλλε γόνασι καὶ χηλαῖς ποδῶν,
θυμὸν ἐκπνέων, ἱδρῶτα σώματος στάζων ἄπο,

our idiom takes the present expressing the continuance of the act. — **μονάδ' ἔχουσ' ἐρημίαν**: *in utter loneliness.*

611. **ὡς πεσούμενος**: *about to be cast, as ye thought.* — **ὁρκάνας**: *ὁρκάνη, εἱρκτή, δεσμωτήριον*, Hesych.

612. **τίς . . . τύχοις**: *who were my guardian, if thou shouldest chance upon misfortune?* The condition here implies mere possibility, the conclusion non-reality, ἄν being omitted. The connection of this form of conclusion with such a condition is rare. Kühn. 576 c. *Cf. Iph. A.* 1404, *μακάριόν μέ τις θεῶν ἔμελλε θήσειν, εἰ τύχοιμι σῶν γάμων.*

614. **ῥᾳδίως ἄνευ πόνου**: for the redundancy, *cf. H. F.* 88, *ῥᾴδιον ἄνευ πόνου, El.* 80, *ἀργὸς ἄνευ πόνου, Heracl.* 841, *μόλις οὐκ ἄτερ πόνων.*

616. **ταῦτα**: (cognate acc.) explained by *ὅτι . . . ἐβόσκετο.*

617. **ἔθιγεν, ἥψατο**: essentially synonymous. *Cf. Orest.* 137, *ἡσύχῳ ποδὶ χωρεῖτε, μὴ ψοφεῖτε, μηδ' ἔστω κτύπος. Ar. Pl.* 722, *κεκραγὼς καὶ βοῶν.* — **ἡμῶν**: for the pl. after *μέ*, see on 514. — **ἐλπίσιν**: *idle hopes*, contrasted with the reality. *Cf. Phoen.* 396, *αἱ δ' ἐλπίδες βόσκουσι φυγάδας.*

619. Construe, *περιέβαλλε βρόχους γόνασι.*

χείλεσιν διδοὺς ὀδόντας· πλησίον δ' ἐγὼ παρὼν
ἥσυχος θάσσων ἔλευσσον. ἐν δὲ τῷδε τῷ χρόνῳ
ἀνετίναξ' ἐλθὼν ὁ Βάκχος δῶμα καὶ μητρὸς τάφῳ
πῦρ ἀνῆψ'· ὃ δ' ὡς ἐσεῖδε, δώματ' αἴθεσθαι δοκῶν
ἧσσ' ἐκεῖσε κᾆτ' ἐκεῖσε, δμωσὶν Ἀχελῷον φέρειν
ἐννέπων, ἅπας δ' ἐν ἔργῳ δοῦλος ἦν μάτην πονῶν.
διαμεθεὶς δὲ τόνδε μόχθον, ὡς ἐμοῦ πεφευγότος,
ἵεται ξίφος κελαινὸν ἁρπάσας δόμων ἔσω.
κᾆθ' ὁ Βρόμιος, ὡς ἔμοιγε φαίνεται, δόξαν λέγω,
φάσμ' ἐποίησεν κατ' αὐλήν· ὃ δ' ἐπὶ τοῦθ' ὡρμημένος
ἧσσε κἀκέντει φαεννὸν αἰθέρ', ὡς σφάζων ἐμέ.
πρὸς δὲ τοῖσδ' αὐτῷ τάδ' ἄλλα Βάκχιος λυμαίνεται·
δώματ' ἔρρηξεν χαμᾶζε· συντεθράνωται δ' ἅπαν

621. **χείλεσιν διδοὺς ὀδόντας**: *cf.* Hom. *Od.* I. 381, *ὀδὰξ ἐν χείλεσι φύντες.*

622. **ἥσυχος**: *cf.* Introd. p. 11.

623. **ὁ Βάκχος**: *Bacchus*, as in 1020. See on 491.

624. **ὅ**: Pentheus.

625. **Ἀχελῷον**: see on 519. *Cf. Andr.* 167, *χερὶ σπείρουσαν Ἀχελῴου δρόσον*, Verg. *G.* I. 9, poculaque inventis Acheloia miscuit uvis. Sandys compares Shakespeare, *Cor.* II. 1, 53, "*A cup of hot wine with not a drop of allaying Tiber in it*," and Lovelace, *To Althea from Prison*, "*When flowing cups run swiftly round, with no allaying Thames.*"

627. **ὡς ἐμοῦ πεφευγότος**: *thinking that I had fled.*

628. **κελαινόν**: *dark* in the sense of *deadly*. *Cf.* Soph. *Aj.* 231, *κελαινοῖς ξίφεσιν.* — **δόμων ἔσω**: apparently because he thinks Dionysos has fled thither.

629. **ὡς . . . λέγω**: refers not to the fact described, but to the subject, Bromios. — **δόξαν**: *cf. Iph. T.* 1164, *τί τοὐκδιδάξαν τοῦτό σ'; ἢ δόξαν λέγεις; what hath taught thee this? Or dost thou speak of an opinion merely?*

631. **ἧσσε**: *darted forward.* Wecklein, comparing *Or.* 1429, *αὔραν ᾄσσων* (*fanning the air*), takes the verb here as trans., *struck*. But the precise meaning of *ἀίσσω* in the passage cited, as elsewhere when trans., is *set in quick motion*, a sense inappropriate here.

632. **αὐτῷ**: *λυμαίνομαι* is frequently followed by the dat., but oftener by the acc.

633. **δώματα**: not the whole house, as is evident from 638 and from subsequent allusions to the palace as standing, but some portion of it, perhaps the apartments of Pentheus, which are supposed to be visible to the Chorus (591 f.), but not necessarily to the spectators. See on 7. *ἅπαν* then refers to the whole of the portion spoken of. — **συντεθράνωται**:

πικροτάτους ἰδόντι δεσμοὺς τοὺς ἐμούς· κόπου δ' ὕπο
διαμεθεὶς ξίφος παρεῖται. πρὸς θεὸν γὰρ ὢν ἀνὴρ
εἰς μάχην ἐλθεῖν ἐτόλμησ'· ἥσυχος δ' ἐκβὰς ἐγὼ
δωμάτων ἥκω πρὸς ὑμᾶς, Πενθέως οὐ φροντίσας.
ὡς δέ μοι δοκεῖ, ψοφεῖ γοῦν ἀρβύλη δόμων ἔσω,
εἰς προνώπι' αὐτίχ' ἥξει. τί ποτ' ἄρ' ἐκ τούτων ἐρεῖ;
ῥᾳδίως γὰρ αὐτὸν οἴσω, κἂν πνέων ἔλθῃ μέγα.
πρὸς σοφοῦ γὰρ ἀνδρὸς ἀσκεῖν σώφρον' εὐοργησίαν.

ΠΕΝΘΕΥΣ.

πέπονθα δεινά· διαπέφευγέ μ' ὁ ξένος,
ὃς ἄρτι δεσμοῖς ἦν κατηναγκασμένος.
ἔα ἔα·
ὅδ' ἐστὶν ἀνήρ· τί τάδε; πῶς προνώπιος
φαίνει πρὸς οἴκοις τοῖς ἐμοῖς, ἔξω βεβώς;

ΔΙΟΝΥΣΟΣ.

στῆσον πόδ', ὀργῇ δ' ὑπόθες ἥσυχον τρόπον.

has fallen in ruins. Cf. Hor. *Car.* II. 19. 14, tectaque Penthei disjecta non leni ruina.

634 f. **πικροτάτους**: pred. with *δεσμούς*. *Cf.* 357. — **ἰδόντι**: *sc.* *αὐτῷ*, dat. of disadvantage after *συντεθράνωται*, lit. *for him, who has seen, i.e.* "so that now he sees the bitter consequences of trying to bind me." — **κόπου . . . παρεῖται**: *through weariness letting fall his sword he has given up exhausted.*

639. **προνώπια**: *τὰ ἔμπροσθεν τῶν πυλῶν* (Hesych.), *i.e.* the *προπύλαια*, a kind of porch or vestibule in front of the entrance-hall. — **ἐκ τούτων**: "at what has happened."

640. **ῥᾳδίως γὰρ** κτλ.: explains the unconcern with which Dionysos anticipates the coming of Pentheus. — **πνέων**: *cf. Andr.* 189, *πνέοντες μεγάλα.*

641. **πρὸς** κτλ.: *the part of, etc.*

642. Pentheus comes out of the palace in angry excitement.

645 f. **προνώπιος**: *in the προνώπια.* See on 639. The emphasis lies upon *προνώπιος* and *ἔξω* as contrasted with the *αὐλή* (630). Pentheus cannot understand how it is that Dionysos is without, nor how he has escaped his (supposed) bonds (616); hence the question here, and its repetition in 648.

647. **ὀργῇ** κτλ.: *and give calmness to thy anger, i.e.* become calm. — **ἥσυχον τρόπον**: equiv. to *ἡσυχίαν. Cf. El.* 948, *ἔμοιγ' εἴη πόσις μὴ παρθενωπός, ἀλλὰ τἀνδρείου τρόπου.*

ΠΕΝΘΕΥΣ.

πόθεν σὺ δεσμὰ διαφυγὼν ἔξω περᾷς;

ΔΙΟΝΥΣΟΣ.

οὐκ εἶπον ἢ οὐκ ἤκουσας ὅτι λύσει μέ τις;

ΠΕΝΘΕΥΣ.

τίς; τοὺς λόγους γὰρ εἰσφέρεις καινοὺς ἀεί.

ΔΙΟΝΥΣΟΣ.

ὃς τὴν πολύβοτρυν ἄμπελον φύει βροτοῖς.

ΠΕΝΘΕΥΣ.

ὠνείδισας δὴ τοῦτο Διονύσῳ καλόν.

ΔΙΟΝΥΣΟΣ.

* * * * * * *

648. πόθεν: *how is it that?*

649. *Cf.* 498.

650. καινούς: pred., *answers that are strange. Cf.* 775.

652. ὠνείδισας: the aor. in reference to words just uttered, where the English idiom uses the pf. See on 609. — τοῦτο καλόν: the praise of Dionysos in ἄμπελον φύει. This line has received various interpretations, the most of which seem to do violence to the meaning of the verb, or disregard the emphasis thrown upon it. ὄνειδος and ὀνειδίζω are probably never used where there is not some idea of reproach, not even in *Phoen.* 821, 1732, *Med.* 514. The meaning then may be (1), as in *Iph. A.* 305, *you have brought this as a* NOBLE *reproach, i.e.* what you intended as a reproach is an honor; (2) *it was* DIONYSOS *of whom you said this fine thing, in reality a reproach, i.e.* in our former talk, so that I know whom you mean; (3) *it is a* REPROACH *indeed* instead of an honor *which you have brought against Dionysos in this fine thing, i.e.* in attributing to him the gift of wine. Of these interpretations the *first* (Wecklein's) gives a thought inappropriate here; the *second* (Schoene's) disregards the emphasis thrown upon ὠνείδισας by its position and the particle δή, besides attributing to Dionysos a statement he had not made in the former interview; the *third* seems to be the easiest interpretation of the words themselves and to suit the connection. Pentheus speaks tauntingly of the evils of Dionysos's gift, one of which he had already mentioned in 260 f.

ΠΕΝΘΕΥΣ.

κλῆειν κελεύω πάντα πύργον ἐν κύκλῳ.

ΔΙΟΝΥΣΟΣ.

τί δ'; οὐχ ὑπερβαίνουσι καὶ τείχη θεοί;

ΠΕΝΘΕΥΣ.

σοφὸς σοφὸς σύ, πλὴν ἃ δεῖ σ' εἶναι σοφόν.

ΔΙΟΝΥΣΟΣ.

ἃ δεῖ μάλιστα, ταῦτ' ἔγωγ' ἔφυν σοφός.
κείνου δ' ἀκούσας πρῶτα τοὺς λόγους μάθε,
ὃς ἐξ ὄρους πάρεστιν ἀγγελῶν τί σοι·
ἡμεῖς δέ σοι μενοῦμεν, οὐ φευξούμεθα.

ΑΓΓΕΛΟΣ.

Πενθεῦ κρατύνων τῆσδε Θηβαίας χθονός,
ἥκω Κιθαιρῶν' ἐκλιπών, ἵν' οὔποτε
λευκῆς ἀνεῖσαν χιόνος ἐξαυγεῖς βολαί.

653. The purpose of the command seems to be to prevent the escape of Dionysos from the city. — The interruption of the *στιχομυθία* (the progress of the dialogue in single alternate verses) shows that a verse has fallen out. Except for the emphasis on *ὠνείδισας*, spoken of above, verse 652 might be assigned to Dionysos, as suggested by Reiske, and taken in the *first* sense mentioned, as an answer to some reproach uttered by Pentheus in the lost verse, *i.e.* the lost verse, instead of 652, being assigned to Pentheus.

654. **ὑπερβαίνουσι τείχη θεοί**: with double meaning, *i.e.* come into the city to deliver their votary, or make their escape from the city.

655. **σοφὸς** *κτλ.*: "your shrewdness in answering shall not deliver you." *Cf. Andr.* 245, *σοφὴ σοφὴ σύ· κατθανεῖν δ' ὅμως σε δεῖ.*

656. **ἔγωγε**: Dionysos seems to contrast his own knowledge of his divinity, and of what is due him as a god, with Pentheus's ignorance.

657. **ἀκούσας μάθε**: *give ear and learn.*

660. A herdsman enters from Kithairon.

662. **ἀνεῖσαν**: gnomic aor. — **χιόνος βολαί**: *glitter of the snow. Cf.* Soph. *Aj.* 877, *ἡλίου βολῶν, beams of the sun,* Anth. P. II. 56, *χρυσοῦ βολαί, gleaming of gold.* — **ἐξαυγεῖς**: λαμπραί. *Cf. Rhes.* 304, *πώλων χιόνος ἐξαυγεστέρων.*

ΠΕΝΘΕΥΣ.

ἥκεις δὲ ποίαν προστιθεὶς σπουδὴν λόγου;

ΑΓΓΕΛΟΣ.

Βάκχας ποτνιάδας εἰσιδών, αἳ τῆσδε γῆς
οἴστροισι λευκὸν κῶλον ἐξηκόντισαν,
ἦκω φράσαι σοὶ καὶ πόλει χρῄζων, ἄναξ,
ὡς δεινὰ δρῶσι θαυμάτων τε κρείσσονα.
θέλω δ' ἀκοῦσαι, πότερά σοι παρρησίᾳ
φράσω τὰ κεῖθεν ἢ λόγον στειλώμεθα·
τὸ γὰρ τάχος σου τῶν φρενῶν δέδοικ', ἄναξ,
καὶ τοὐξύθυμον καὶ τὸ βασιλικὸν λίαν.

ΠΕΝΘΕΥΣ.

λέγ', ὡς ἀθῷος ἐξ ἐμοῦ πάντως ἔσει·
[τοῖς γὰρ δικαίοις οὐχὶ θυμοῦσθαι χρεών·]
ὅσῳ δ' ἂν εἴπῃς δεινότερα Βακχῶν πέρι,
τοσῷδε μᾶλλον τὸν ὑποθέντα τὰς τέχνας
γυναιξὶ τόνδε τῇ δίκῃ προσθήσομεν.

663. **ποίαν σπουδὴν λόγου**: equiv. to σπουδὴν ποίου λόγου. — **προστιθείς**: *sc.* σεαυτῷ, *thou hast come imposing on thyself haste about what message, i.e.* "what message has brought thee in such haste?" *Cf.* Pind. *P.* IV. 276, τλᾶθι θέμεν σπουδάν. Or it is perhaps better to supply after προστιθείς some such phrase as τῷ παρόντι πράγματι, *adding what important message to the affair we have in hand, i.e.* "bringing what new matter of importance?"

664. **ποτνιάδας**: μαινάδας καὶ λυσσάδας, Hesych. *Cf. Or.* 317, δρομάδες . . . ποτνιάδες θεαί. — **γῆς**: *city*, like χθονός, 1043.

665. **οἴστροισι**: *in frenzy*. *Cf.* 32. — **λευκὸν κῶλον ἐξηκόντισαν**: *darted out with bare white feet*. The bacchantes are usually represented with bare feet. *Cf.* 863, *Cycl.* 72, Βάκχαις λευκόποσιν.

667. *Cf.* 716. — **θαυμάτων κρείσσονα**: *cf. Hec.* 714, θαυμάτων πέρα.

669. **τὰ κεῖθεν**: instead of τὰ ἐνταῦθα, because the herdsman thinks of his message as brought thence. See on 49. — **λόγον στειλώμεθα**: *speak with reserve*, a metaphor taken from ἱστία στέλλεσθαι, *take in sail*. *Cf. Or.* 607, θρασύνει κοὐχ ὑποστέλλει λόγῳ.

671. **τοὐξύθυμον** κτλ.: *its* (τῶν φρενῶν) *too quick and kingly nature*, the adj. being used substantively.

673. Bracketed by many editors as unsuited to the connection.

676. **τῇ δίκῃ προσθήσομεν**: *shall give up to punishment*. *Cf. Iph. A.* 540, πρὶν Ἅιδῃ παῖδ' ἐμὴν προσθῶ.

ΑΓΓΕΛΟΣ.

ἀγελαῖα μὲν βοσκήματ' ἄρτι πρὸς λέπας
μόσχων ὑπεξήκριζον, ἡνίχ' ἥλιος
ἀκτῖνας ἐξίησι θερμαίνων χθόνα·
ὁρῶ δὲ θιάσους τρεῖς γυναικείων χορῶν,
ὧν ἦρχ' ἑνὸς μὲν Αὐτονόη, τοῦ δευτέρου
μήτηρ Ἀγαύη σή, τρίτου δ' Ἰνὼ χοροῦ.
ηὗδον δὲ πᾶσαι σώμασιν παρειμέναι,
αἱ μὲν πρὸς ἐλάτης νῶτ' ἐρείσασαι φόβην,
αἱ δ' ἐν δρυὸς φύλλοισι πρὸς πέδῳ κάρα
εἰκῇ βαλοῦσαι σωφρόνως, οὐχ ὡς σὺ φὴς
ᾠνωμένας κρατῆρι καὶ λωτοῦ ψόφῳ
θηρᾶν καθ' ὕλην Κύπριν ἠρημωμένην.
ἡ σὴ δὲ μήτηρ ὠλόλυξεν ἐν μέσαις
σταθεῖσα Βάκχαις, ἐξ ὕπνου κινεῖν δέμας,

677 f. **ἀγελαῖα βοσκήματα μόσχων**: *herds of young cattle.* The redundancy is characteristic of this speech. *Cf.* 680, 694, 705. *μόσχος* here is not *calf*, but any of the bovine genus two or three years old, as is evident from 736 ff., where it includes *πόρις*, *δαμάλη*, and *ταῦρος*. *Cf.* also 1333. — **λέπας**: the lower slopes or tracts of the mountains, overgrown with wood or grass. This idea is implied in the following description, especially in 751 f., and also in 1045 compared with 1048. *Cf.* Frg. 415, Ἰδαῖον λέπας *πρήσειεν ἄν τις, one might burn the slopes of Ida*, Anth. P. IX. 823, *λάσιον λέπας*. — **ὑπεξήκριζον**: best taken as trans., *was driving up*, though in *Or.* 275, *ἐξακρίζετε* is intr.

679. **ἀκτῖνας κτλ.**: *i.e.* at sunrise.

683. **σώμασιν παρειμέναι**: *with limbs relaxed*, lit. *relaxed in their bodies.*

684. **πρὸς φόβην**: *against the boughs, i.e.* the lower branches, which bent to the ground.

686. **σωφρόνως**: though construed with *βαλοῦσαι* goes in thought with *ηὗδον πᾶσαι*. — **σὺ φής**: *cf.* 222 ff. The opinion of Pentheus is known among the people.

687 f. **ᾠνωμένας θηρᾶν**: the inf. after *φής* in place of the participial construction of the former clause. *Cf.* Soph. *Tr.* 1238, *ἀνὴρ ὅδ' ὡς ἔοικεν οὐ νεμεῖν* (instead of *νεμεῖ*) *ἐμοὶ μοῖραν*, Aesch. *Pers.* 188, *τούτῳ στάσιν τιν'*, *ὡς ἐγὼ 'δόκουν ὁρᾶν, τεύχειν* (instead of *ἔτευχον*) *ἐν ἀλλήλαισι*. — **ἠρημωμένην**: *i.e. ἐν ἐρημίᾳ οὖσαν.*

689. **ὠλόλυξεν**: *raised the ὀλολυγή*, a loud cry of religious emotion. *Cf.* *Med.* 1171, *δόξασά που ἢ Πανὸς ὀργὰς ἢ τινὸς θεῶν μολεῖν ἀνωλόλυξε.*

690. **κινεῖν**: after an idea of summoning implied in *ὠλόλυξε*. *Raising the sacred cry she summoned them to rouse their forms from sleep.*

μυκήμαθ' ὡς ἤκουσε κεροφόρων βοῶν.
αἱ δ' ἀποβαλοῦσαι θαλερὸν ὀμμάτων ὕπνον
ἀνῆξαν ὀρθαί, θαῦμ' ἰδεῖν εὐκοσμίας,
νέαι παλαιαὶ παρθένοι τ' ἔτ' ἄζυγες.
καὶ πρῶτα μὲν καθεῖσαν εἰς ὤμους κόμας
νεβρίδας τ' ἀνεστείλανθ' ὅσαισιν ἀμμάτων
σύνδεσμ' ἐλέλυτο, καὶ καταστίκτους δορὰς
ὄφεσι κατεζώσαντο λιχμῶσιν γένυν.
αἱ δ' ἀγκάλαισι δορκάδ' ἢ σκύμνους λύκων
ἀγρίους ἔχουσαι λευκὸν ἐδίδοσαν γάλα,
ὅσαις νεοτόκοις μαστὸς ἦν σπαργῶν ἔτι
βρέφη λιπούσαις· ἐπὶ δ' ἔθεντο κισσίνους
στεφάνους δρυός τε μίλακός τ' ἀνθεσφόρου.
θύρσον δέ τις λαβοῦσ' ἔπαισεν εἰς πέτραν,
ὅθεν δροσώδης ὕδατος ἐκπηδᾷ νοτίς·
ἄλλη δὲ νάρθηκ' εἰς πέδον καθῆκε γῆς,
καὶ τῇδε κρήνην ἐξανῆκ' οἴνου θεός·
ὅσαις δὲ λευκοῦ πώματος πόθος παρῆν,

692. **θαλερόν**: *deep.*

694. **παρθένοι ἄζυγες**: *cf.* *Hipp.* 1425, *κόραι ἄζυγες γάμων.*

696 f. **νεβρίδας . . . ἐλέλυτο**: *those whose bands had been unloosened, fastened up* (upon the shoulder) *the fawnskins, i.e.* "those from whom the fawnskins had fallen off fastened them on again." — **ἀνεστείλαντο, κατεζώσαντο** (698): the former refers to the binding of the fawnskin to the shoulders from which it hung, the latter to the girding down of the same about the waist. — **ἀμμάτων σύνδεσμα**: see on 677.

698. **λιχμῶσιν γένυν**: *cf.* 767 f.

699. **αἱ δέ**: *others.*

701 f. **ὅσαις . . . λιπούσαις**: describing **αἱ** (699), *those who had brought forth lately and still had swelling breasts, having left their babes.*

703. *Cf.* 106 ff.

705. **δροσώδης ὕδατος νοτίς**: *cf.* *Phoen.* 645, *καλλιπόταμος ὕδατος νοτίς*, *Ion* 149, *νοτερὸν ὕδωρ.* — **δροσώδης**: *δρόσος* is primarily *dew*, then any pure *water.*

706 ff. Plato (*Ion* 534 B) says that the bacchantes, when inspired, drew honey and milk from the rivers. *Cf.* Hor. *Carm.* II. 19, Fas pervicaces est mihi Thyiadas, vinique fontem, lactis et uberes cantare rivos, atque truncis lapsa cavis iterare mella.

707. **τῇδε**: dat. of interest, referring to **ἄλλη**; or it may be taken as an adverb of place.

ἄκροισι δακτύλοισι διαμῶσαι χθόνα
γάλακτος ἑσμοὺς εἶχον· ἐκ δὲ κισσίνων
θύρσων γλυκεῖαι μέλιτος ἔσταζον ῥοαί.
ὥστ' εἰ παρῆσθα, τὸν θεὸν τὸν νῦν ψέγεις
εὐχαῖσιν ἂν μετῆλθες εἰσιδὼν τάδε.
ξυνήλθομεν δὲ βουκόλοι καὶ ποιμένες,
κρινῶν λόγων δώσοντες ἀλλήλοις ἔριν·
[ὡς δεινὰ δρῶσι θαυμάτων τ' ἐπάξια]
καί τις πλάνης κατ' ἄστυ καὶ τρίβων λόγων
ἔλεξεν εἰς ἅπαντας· ὦ σεμνὰς πλάκας
ναίοντες ὀρέων, θέλετε θηρασώμεθα
Πενθέως Ἀγαύην μητέρ' ἐκ βακχευμάτων
χάριν τ' ἄνακτι θώμεθ'; εὖ δ' ἡμῖν λέγειν
ἔδοξε, θάμνων δ' ἐλλοχίζομεν φόβαις
κρύψαντες αὑτούς· αἱ δὲ τὴν τεταγμένην
ὥραν ἐκίνουν θύρσον εἰς βακχεύματα,
Ἴακχον ἀθρόῳ στόματι τὸν Διὸς γόνον

712. **τόν**: rel.; so used in the trimeters only where the metre requires it.

713. **εὐχαῖσιν μετῆλθες**: *cf.* Frg. 775, 46, *εὐχαῖς προσέβαν.*

715. **κοινῶν . . . ἔριν**: "to talk the matter over with one another, whence a strife arose."

716. Taken from 667, and inappropriate to *ἔριν.*

717. **τὶς πλάνης κατ' ἄστυ**: lit. *some wanderer about the town, i.e.* one who had loitered much about the town. This may refer to his levity as seen in the impiety of his proposition, or to his readiness in speech, or perhaps to both. *Cf. Or.* 919 ff., *ἀνδρεῖος δ' ἀνήρ, ὀλιγάκις ἄστυ κἀγορᾶς χραίνων κύκλον, . . . ἀκέραιος, ἀνεπίπληκτον ἠσκηκὼς βίον.* — **λόγων**: *τρίβων*, like *ἔμπειρος, ἐπιστήμων*, and similar adjs. expressing knowledge or skill, is followed by the gen. H. 754 a; G. 180, 1.

718. **ἔλεξεν εἰς ἅπαντας**: for *εἰς* after *λέγειν* and similar verbs, *cf.* Soph. *O. T.* 93, *ἐς πάντας αὔδα*, Xen. *Anab.* v. 6. 28, *λέγειν εἰς ὑμᾶς.*

719. **θέλετε**: for this use of *θέλω* (in prose *βούλομαι*) with the interrogative subjv., see H. 866, b; G. 256.

723. **αὑτούς**: instead of *ἡμᾶς αὐτούς.* H. 686 a; G. 146, N. 2.

724. **ὥραν**: a poetic const. instead of the dat. *Cf.* Aesch. *Eum.* 109, *ἔθυον ὥραν οὐδενὸς κοινὴν θεῶν.* Kr. *Dial.* 46, 4.

725. **τὸν Διὸς γόνον**: the repetition of the words of the Bacchantes in indirect form. *Cf.* 1146, 1319.

726. **συνεβάκχευ' ὄρος**: *cf.* Aesch.

Βρόμιον καλοῦσαι· πᾶν δὲ συνεβάκχευ' ὄρος
καὶ θῆρες, οὐδὲν δ' ἦν ἀκίνητον δρόμῳ.
κυρεῖ δ' Ἀγαύη πλησίον θρώσκουσά μου·
κἀγὼ 'ξεπήδησ' ὡς συναρπάσαι θέλων,
λόχμην κενώσας ἔνθ' ἐκρύπτομεν δέμας
ἣ δ' ἀνεβόησεν· ὦ δρομάδες ἐμαὶ κύνες,
θηρώμεθ' ἀνδρῶν τῶνδ' ὑπ'· ἀλλ' ἕπεσθέ μοι,
ἕπεσθε θύρσοις διὰ χερῶν ὡπλισμέναι.
ἡμεῖς μὲν οὖν φεύγοντες ἐξηλύξαμεν
Βακχῶν σπαραγμόν, αἳ δὲ νεμομέναις χλόην
μόσχοις ἐπῆλθον χειρὸς ἀσιδήρου μέτα.
καὶ τὴν μὲν ἂν προσεῖδες εὔθηλον πόριν
μυκωμένην ἔχουσαν ἐν χεροῖν βίᾳ,
ἄλλαι δὲ δαμάλας διεφόρουν σπαράγμασιν.
εἶδες δ' ἂν ἢ πλεύρ' ἢ δίχηλον ἔμβασιν
ῥιπτόμεν' ἄνω τε καὶ κάτω· κρεμαστὰ δὲ
ἔσταζ' ὑπ' ἐλάταις ἀναπεφυρμέν' αἵματι.
ταῦροι δ' ὑβρισταί, κεἰς κέρας θυμούμενοι

Frg. 57, *ἐνθουσιᾷ δὴ δῶμα, βακχεύει στέγη, the palace is inspired and the house is joining in the Bacchic revel. Cf.* also *Ps.* 114, 4, *the mountains skipped like rams.*

729. **ὡς θέλων**: the addition of *ὡς* to the partic. emphasizes the purpose as a conscious one.

733. **διὰ χερῶν**: *in the hands. Cf.* Soph. *Ant.* 1258, *μνῆμα διὰ χειρὸς ἔχων.* H. 795, 1 e.

735. **Βακχῶν**: subjective gen.

738. **ἐν χεροῖν βίᾳ**: *with her hands, by force. Cf. Med.* 335, *ἐξ ὀπαδῶν χειρὸς ὠσθήσει βίᾳ, thou shalt be thrust out at the hands of my attendants by force.* Some editors read *δίκῃ* instead of *βίᾳ*, and interpret *ἐν χεροῖν δίκῃ* as meaning manuum jure, *i.e.* vi. *Cf.* Hdt. VIII. 89. *ἐν χειρῶν νόμῳ. Cf.* also *χειροδίκης.*

739. **σπαράγμασιν**: commonly explained as equiv. to *σπαραγμοῖς.* It may, however, be taken in its ordinary sense. For the dat. in that case, *in pieces, cf.* 588, *πεσήμασιν.*

741. **κρεμαστά**: *i.e.* the pieces which caught in the branches as they were hurled about.

742. **ἀναπεφυρμέν' αἵματι**: *mixed up, i.e. stained with blood. Cf.* Hdt. III. 157, *αἵματι ἀναπεφυρμένον.*

743. **εἰς κέρας θυμούμενοι**: *cf.* Verg. *G.* III. 232, *Aen.* XII. 102, irasci in cornua. Wecklein takes the meaning to be similar to that of *εἰς κέρας παρεμβλέπων, Hel.* 1558, where the reference is to a bull which puts down

τὸ πρόσθεν, ἐσφάλλοντο πρὸς γαῖαν δέμας,
μυριάσι χειρῶν ἀγόμενοι νεανίδων.
θᾶσσον δὲ διεφοροῦντο σαρκὸς ἐνδυτὰ
ἢ σὲ ξυνάψαι βλέφαρα βασιλείοις κόραις.
χωροῦσι δ' ὥστ' ὄρνιθες ἀρθεῖσαι δρόμῳ
πεδίων ὑποτάσεις, αἳ παρ' Ἀσωποῦ ῥοαῖς
εὔκαρπον ἐκβάλλουσι Θηβαίοις στάχυν,
Ὑσιάς τ' Ἐρυθράς θ', αἳ Κιθαιρῶνος λέπας
νέρθεν κατῳκήκασιν, ὥστε πολέμιοι
ἐπεισπεσοῦσαι πάντ' ἄνω τε καὶ κάτω
διέφερον· ἥρπαζον μὲν ἐκ δόμων τέκνα,
* * * * * * *
ὁπόσα δ' ἐπ' ὤμοις ἔθεσαν, οὐ δεσμῶν ὕπο

his head and turns his eyes toward his horns as he prepares to attack. In this passage, however, the idea of 'looking toward' is not expressed, and can hardly be implied in *θυμούμενοι*. The precise meaning is not clear, but would seem to be, *filled with rage to the horns*. Sandys explains it of 'the gathering of their ragé into their horns.' The phrase occurs in Aelian, *De Anim.* IV. 35, XVI. 31, also *ὑβρίζοντα εἰς κέρας*, *ibid.* IV. 48. But in these cases it may be regarded as borrowed from Euripides.

744. **τὸ πρόσθεν**: *i.e.* before they were felled by the Bacchantes. — **δέμας**: more commonly used of human beings, but *cf. Hel.* 1562, *ταύρειον δέμας*. The acc., as in *ἐνδυτά* (746), is that of specification.

746. **διεφοροῦντο**: *sc. ταῦροι*. *διαφορέω* is not *strip off*, as some take it, but *tear in pieces*. *Cf.* 739. — **σαρκὸς ἐνδυτά**: *the covering of flesh, i.e.* the flesh which clothes the frame.

747. **ἢ . . . κόραις**: *than thou couldst close the lids of thy kingly eyes*. — **ξυνάψαι**: for the inf. with *ἤ* after comparative words, see H. 954; G. 266, b. — **κόραις**: for *κόραι* in the sense of *ὀφθαλμοί*, *cf.* 1087.

748. **ὥστ' . . . δρόμῳ**: *lifted up in their flight like birds*. In their easy rapid motion they seemed scarcely to touch the ground.

749. **πεδίων ὑποτάσεις**: *over the plains stretching below*. For the acc., see on 307.

750. **ἐκβάλλουσι**: *ἀνιέναι*, *ἀναπέμπειν*, *πέμπειν*, are likewise used in this sense.

751 f. **Ὑσιάς τ' Ἐρυθράς τε**: with *ἐπεισπεσοῦσαι*. Hysiae and Erythrae were in the district of Parasopia. — **Κιθαιρῶνος λέπας νέρθεν**: *upon Kithairon's lower slopes*. See on 677. — **κατῳκήκασιν**: so also *ναίειν* of cities, islands, *etc.*, in the sense of *lie*. *Cf.* Soph. *Aj.* 596, *ὦ Σαλαμίς, σὺ ναίεις ἁλίπλακτος*.

754. The lacuna after this line is evident from the absence of a clause

προσείχετ' οὐδ' ἔπιπτεν εἰς μέλαν πέδον,
οὐ χαλκός, οὐ σίδηρος· ἐπὶ δὲ βοστρύχοις
πῦρ ἔφερον, οὐδ' ἔκαιεν. οἱ δ' ὀργῆς ὕπο
εἰς ὅπλ' ἐχώρουν φερόμενοι Βακχῶν ὕπο·
οὗπερ τὸ δεινὸν ἦν θέαμ' ἰδεῖν, ἄναξ.
τοῖς μὲν γὰρ οὐχ ἥμασσε λογχωτὸν βέλος,
κεῖναι δὲ θύρσους ἐξανιεῖσαι χερῶν
ἐτραυμάτιζον κἀπενώτιζον φυγῇ
γυναῖκες ἄνδρας, οὐκ ἄνευ θεῶν τινος.
πάλιν δ' ἐχώρουν ὅθεν ἐκίνησαν πόδα,
κρήνας ἐπ' αὐτὰς ἃς ἀνῆκ' αὐταῖς θεός.
νίψαντο δ' αἷμα, σταγόνα δ' ἐκ παρηίδων
γλώσσῃ δράκοντες ἐξεφαίδρυνον χροός.
τὸν δαίμον' οὖν τόνδ' ὅστις ἔστ', ὦ δέσποτα,
δέχου πόλει τῇδ', ὡς τά τ' ἄλλ' ἐστὶν μέγας,
κἀκεῖνό φασιν αὐτόν, ὡς ἐγὼ κλύω,
τὴν παυσίλυπον ἄμπελον δοῦναι βροτοῖς.
οἴνου δὲ μηκέτ' ὄντος οὐκ ἔστιν Κύπρις
οὐδ' ἄλλο τερπνὸν οὐδὲν ἀνθρώποις ἔτι.

corresponding to ἥρπαζον μέν, and from the fact that the Bacchantes carried off more than the children (*cf.* 757).

758. **οἱ δέ**: the people of Hysiae, *etc.*

759. **φερόμενοι**: *plundered*, as in φέρειν καὶ ἄγειν.

760. *Cf. Med.* 1167, τοὐνθένδε μέντοι δεινὸν ἦν θέαμ' ἰδεῖν. — **οὗπερ**: *where.* — **τὸ δεινὸν θέαμα**: the article particularizes this sight as the terrible part of the scene described.

761. **τοῖς μέν**: the **οἱ δέ** of 758. — **οὐχ ἥμασσε**: *did not wound, i.e.* the Bacchantes.

764. **οὐκ ἄνευ θεῶν τινος**: *cf.* Aesch. *Pers.* 164, ὄλβον, ὃν Δαρεῖος ἦρεν οὐκ ἄνευ θεῶν τινος.

766. *Cf.* 705.

767 f. **νίψαντο**: see on 100. — **ἐκ παρηίδων, χροός**: if the text is correct, both expressions depend upon ἐξεφαίδρυνον, *from their cheeks cleansed off the drops of gore from the skin. Cf. Phoen.* 1374, δὸς ἔγχος ἐκ χερὸς τῆσδ' ἀπ' ὠλένης βαλεῖν. It is possible, however, that some words may have fallen out, among them λιχμῶντες governing σταγόνα, and that χροός then may have displaced χρόα.

771. **φασίν, ὡς ἐγὼ κλύω**: *cf. Phoen.* 737, ἔπτ' ἄνδρας αὐτοῖς φασιν, ὡς ἥκουσ' ἐγώ, λόχων ἀνάσσειν.

ΧΟΡΟΣ.

ταρβῶ μὲν εἰπεῖν τοὺς λόγους ἐλευθέρους
εἰς τὸν τύραννον, ἀλλ' ὅμως εἰρήσεται·
Διόνυσος ἥσσων οὐδενὸς θεῶν ἔφυ.

ΠΕΝΘΕΥΣ.

ἤδη τόδ' ἐγγὺς ὥστε πῦρ ὑφάπτεται
ὕβρισμα Βακχῶν, ψόγος ἐς Ἕλληνας μέγας.
ἀλλ' οὐκ ὀκνεῖν δεῖ· στεῖχ' ἐπ' Ἠλέκτρας ἰὼν
πύλας· κέλευε πάντας ἀσπιδηφόρους
ἵππων τ' ἀπαντᾶν ταχυπόδων ἐπεμβάτας
πέλτας θ' ὅσοι πάλλουσι καὶ τόξων χερὶ
ψάλλουσι νευράς, ὡς ἐπιστρατεύσομεν
Βάκχαισιν· οὐ γὰρ ἀλλ' ὑπερβάλλει τάδε,
εἰ πρὸς γυναικῶν πεισόμεσθ' ἃ πάσχομεν.

ΔΙΟΝΥΣΟΣ.

πείθει μὲν οὐδὲν τῶν ἐμῶν λόγων κλύων,
Πενθεῦ· κακῶς δὲ πρὸς σέθεν πάσχων ὅμως
οὔ φημι χρῆναί σ' ὅπλ' ἐπαίρεσθαι θεῷ,
ἀλλ' ἡσυχάζειν· Βρόμιος οὐκ ἀνέξεται
κινοῦντα Βάκχας σ' εὐίων ὀρῶν ἄπο.

778. **ἐγγὺς ὥστε πῦρ ὑφάπτεται**: *is kindling like a fire close at hand.* The comparison refers to the irresistible spread of fire. *Cf. Or.* 696, *ὅταν γὰρ ἡβᾷ δῆμος εἰς ὀργὴν πεσών, ὄμοιον ὥστε πῦρ κατασβέσαι λάβρον.*

780 f. **Ἠλέκτρας πύλας**: the Elektran gate, according to Pausanias (IX. 8. 7) was on the south side of the city towards Kithairon.

782. **ἀπαντᾶν**: *sc. μοί.* The purpose of Pentheus to meet his forces at the Elektran gate and lead them against the bacchantes is abandoned under the influence of Dionysos's intervention.

785. **οὐ γὰρ ἀλλὰ** κτλ.: *for* this is not to be endured, but *it exceeds all bounds.* H. 1050 f.

786. *Cf.* Soph. *Ant.* 679, *κρεῖσσον γάρ, εἴπερ δεῖ, πρὸς ἀνδρὸς ἐκπεσεῖν, κοὐκ ἂν γυναικῶν ἥσσονες καλοίμεθ' ἄν.* The messenger withdraws.

787 ff. "Thou dost not listen to my words, and thou treatest me ill, yet I will give thee good advice." — **ὅμως**: see on 392.

791. **κινοῦντα**: supplementary par-

ΠΕΝΘΕΥΣ.

οὐ μὴ φρενώσεις μ', ἀλλὰ δέσμιος φυγὼν
σώσει τόδ'; ἢ σοὶ πάλιν ἀναστρέψω χέρας.

ΔΙΟΝΥΣΟΣ.

θύοιμ' ἂν αὐτῷ μᾶλλον ἢ θυμούμενος
πρὸς κέντρα λακτίζοιμι θνητὸς ὢν θεῷ.

ΠΕΝΘΕΥΣ.

θύσω — φόνον γε θῆλυν, ὥσπερ ἄξιαι,
πόλεμον ταράξας ἐν Κιθαιρῶνος πτυχαῖς.

ΔΙΟΝΥΣΟΣ.

φευξεῖσθε πάντες· καὶ τόδ' αἰσχρόν, ἀσπίδας
θύρσοισι Βακχῶν ἐκτρέπειν χαλκηλάτους.

ΠΕΝΘΕΥΣ.

ἀπόρῳ γε τῷδε συμπεπλέγμεθα ξένῳ,
ὃς οὔτε πάσχων οὔτε δρῶν σιγήσεται.

tic. belonging to the obj. of the verb. H. 983; G. 279, 1. — **εὐίων**: *cf.* 238.

792. **οὐ μὴ** κτλ.: see on 343. — **δέσμιος φυγών**: equiv. to *ἐκ δεσμῶν φυγών*. *Cf.* Soph. *O. C.* 119, *ἐκτόπιος συθείς*.

793. **τόδε**: *i.e. τὸ δέσμιον φυγεῖν, freedom*. *Cf.* Soph. *El.* 1256, ΕΛ. *μόλις γὰρ ἔσχον νῦν ἐλεύθερον στόμα*. ΟΡ. *ξύμφημι κἀγώ. τοιγαροῦν σώζου τόδε*.

795. **πρὸς κέντρα λακτίζοιμι**: a proverb taken from the kicking of cattle against the goad with which they were driven. The meaning is, to offer a resistance worse than useless. *Cf.* N. T. *Acts* xxvi. 14, *σκληρόν σοι πρὸς κέντρα λακτίζειν*. *Cf.* also Aesch. *Ag.* 1602.

796. **θύσω**: a sarcastic repetition of Dionysos's word in a different sense. — **φόνον θῆλυν**: *cf.* Soph. *El.* 779, *φόνους πατρῴους*. While Pentheus means the slaughter of women, the poet seems to hint at the slaughter to be wrought by women, *i.e.* the death of Pentheus. — **θῆλυν**: contrasted in thought with *βόειον*, or *μήλειον*. — **ἄξιαι**: *sc.* *ἀποθανεῖν* supplied from *φόνον*.

797. **πόλεμον ταράξας**: *cf.* Plat. *Rep.* 567 A, *πόλεμον ταράττειν*, Soph. *Ant.* 793, *νεῖκος ταράξας*.

798 f. **ἀσπίδας** κτλ.: *turn the shields before the thyrsi* (*cf.* *ὑποχωρεῖν τινι*) or *because of the thyrsi, i.e.* flee.

800. **ἀπόρῳ**: of a person with whom it is not easy to have done, *troublesome*. The adj. is in the pred.

801. **οὔτε πάσχων οὔτε δρῶν**: an antithesis involving a universal nega-

ΔΙΟΝΥΣΟΣ.

ὦ τᾶν, ἔτ' ἔστιν εὖ καταστῆσαι τάδε.

ΠΕΝΘΕΥΣ.

τί δρῶντα; δουλεύοντα δουλείαις ἐμαῖς;

ΔΙΟΝΥΣΟΣ.

ἐγὼ γυναῖκας δεῦρ' ὅπλων ἄξω δίχα.

ΠΕΝΘΕΥΣ.

805 οἴμοι· τόδ' ἤδη δόλιον εἷς με μηχανᾷ.

ΔΙΟΝΥΣΟΣ.

ποῖόν τι, σῶσαί σ' εἰ θέλω τέχναις ἐμαῖς;

ΠΕΝΘΕΥΣ.

ξυνέθεσθε κοινῇ τάδ', ἵνα βακχεύητ' ἀεί.

ΔΙΟΝΥΣΟΣ.

καὶ μὴν ξυνεθέμην τοῦτό γ', ἴσθι, τῷ θεῷ.

ΠΕΝΘΕΥΣ.

ἐκφέρετέ μοι δεῦρ' ὅπλα· σὺ δὲ παῦσαι λέγων.

tive, *in no case whatever*. *Cf.* Soph. *Ant.* 40, λύουσ' ἢ 'φάπτουσα, *loosing or tying*, *i.e.* in any possible way.

802–806. **τάδε**: Pentheus understands this of his relation to the new worship, the toleration of which would be a concession to his subjects, the Theban bacchantes; hence the ironical retort, *δουλεύοντα δουλείαις*. But Dionysos explains his meaning in 804 and 806. The god will make yet one more effort to convince Pentheus and save him from the folly of offering violence to the worshipers. He will himself bring the bacchantes here by his arts (*τέχναις* chosen with reference to *δόλιον*), *i.e.* the influence he wields over them.

807 **ξυνέθεσθε**: *i.e.* Dionysos and the Theban women.

808. **ξυνεθέμην τῷ θεῷ**: because he is himself the god. — **τοῦτο**: *i.e.* *βακχεύειν ἀεί*. — **τῷ θεῷ**: contrasted in thought with the Theban women. — It has now become apparent that further effort to convince the reason of Pentheus is useless; and in this verse the god declares to him, that in spite of his opposition, the worship shall continue by divine determination. By this means the defiance of Pentheus is intensified to its extreme, and the poet accomplishes the double object of justifying the visitation of blindness, now beginning to seize the mind of Pentheus, and of producing a

ΔΙΟΝΥΣΟΣ.

ἆ·

βούλει σφ' ἐν ὄρεσι συγκαθημένας ἰδεῖν;

ΠΕΝΘΕΥΣ.

μάλιστα, μυρίον γε δοὺς χρυσοῦ σταθμόν.

ΔΙΟΝΥΣΟΣ.

τί δ' εἰς ἔρωτα τοῦδε πέπτωκας μέγαν;

ΠΕΝΘΕΥΣ.

λυπρῶς νιν εἰσίδοιμ' ἂν ἐξῳνωμένας.

ΔΙΟΝΥΣΟΣ.

ὅμως δ' ἴδοις ἂν ἡδέως ἄ σοι πικρά;

ΠΕΝΘΕΥΣ.

σάφ' ἴσθι, σιγῇ γ' ὑπ' ἐλάταις καθήμενος.

ΔΙΟΝΥΣΟΣ.

ἀλλ' ἐξιχνεύσουσίν σε, κἂν ἔλθῃς λάθρᾳ.

striking effect by the contrast between his show of strength in these lines, and his pitiable weakness in what follows.

810. With this verse the preparation for the catastrophe begins.

811. **μυρίον σταθμόν**: *a vast weight.*

814. **λυπρῶς . . . ἐξῳνωμένας**: Wecklein's interpretation is, *it would vex me to see them drunken, i.e.* Pentheus desires the vexation of the sight, as in 674 ff. he desires to hear of outrages on the part of the bacchantes, to confirm his prejudices against them. This interpretation seems forced. Hermann makes the line interrogative, *would it be a grief to me to see, etc.?* But the implied answer, *no*, is inconsistent with *σοὶ πικρά*. If the text is correct, it is best to join **λυπρῶς** with *ἐξῳνωμένας, I should see them drunken to their sorrow, i.e.* "it were to their sorrow that they had become drunken, if I should see them." Pentheus, intent on the scene which he is anticipating, makes no direct answer to the question of Dionysos.

815. **ὅμως**: notwithstanding the painfulness of the sight. — **σοὶ πικρά**: refers to *ἐξῳνωμένας*, as understood by Pentheus, but, as meant by Dionysos, to the bitter consequences of Pentheus's undertaking.

816. **σαφ' ἴσθι**: *sc. μὲ ἰδεῖν ἂν ἡδέως αὐτάς.*

ΠΕΝΘΕΥΣ.

ἀλλ' ἐμφανῶς· καλῶς γὰρ ἐξεῖπας τάδε.

ΔΙΟΝΥΣΟΣ.

ἄγωμεν οὖν σε κἀπιχειρήσεις ὁδῷ;

ΠΕΝΘΕΥΣ.

ἄγ' ὡς τάχιστα, τοῦ χρόνου δέ σοι φθονῶ.

ΔΙΟΝΥΣΟΣ.

στεῖλαί νυν ἀμφὶ χρωτὶ βυσσίνους πέπλους.

ΠΕΝΘΕΥΣ.

τί δὴ τόδ'; εἰς γυναῖκας ἐξ ἀνδρὸς τελῶ·

ΔΙΟΝΥΣΟΣ.

μή σε κτάνωσιν, ἢν ἀνὴρ ὀφθῇς ἐκεῖ.

ΠΕΝΘΕΥΣ.

εὖ γ' εἶπας αὐτὸ καί τις εἶ πάλαι σοφός.

ΔΙΟΝΥΣΟΣ.

Διόνυσος ἡμᾶς ἐξεμούσωσεν τάδε.

818. **ἐμφανῶς**: *sc.* πορεύσομαι. Pentheus turns suddenly to his former purpose to go with his army, and afterward as suddenly abandons the purpose again. The same vacillation appears in 845 f.

819. **ἄγωμεν**: pl. for sing.

820. **τοῦ χρόνου** κτλ.: "No time must be lost." *Cf. Hec.* 238, ἑρώτα· τοῦ χρόνου γὰρ οὐ φθονῶ.

821. **βυσσίνους πέπλους**: βύσσος (probably a kind of cotton), after its introduction into Greece, was the principal material for the dress of women.

822. **εἰς γυναῖκας** κτλ.: *shall I instead of a man become a woman?* τελέω, *pay taxes*, then, as the citizens were classified according to their taxes, *belong to a particular class, be reckoned among*. *Cf.* Soph. *O. T.* 222, ἀστὸς εἰς ἀστοὺς τελῶ.

823. Men were excluded from the secret orgies of the women. But *cf.* 1224.

824. **τις σοφός**: *pretty wise* or *very wise*. τις is often used with an adj. to express indefiniteness, not in regard to the person, but in respect to the degree, giving the adj. nearly the same force as the superlative absolute. Kühn. 470, 3; H. 702 a.

ΠΕΝΘΕΥΣ.

πῶς οὖν γένοιτ' ἂν ἃ σύ με νουθετεῖς καλῶς;

ΔΙΟΝΥΣΟΣ.

ἐγὼ στελῶ σε δωμάτων εἴσω μολών.

[ΠΕΝΘΕΥΣ.

828 τίνα στολήν; ἦ θῆλυν; ἀλλ' αἰδώς μ' ἔχει.]

ΠΕΝΘΕΥΣ.

830 στολὴν δὲ τίνα φὴς ἀμφὶ χρῶτ' ἐμὸν βαλεῖν;

ΔΙΟΝΥΣΟΣ.

κόμην μὲν ἐπὶ σῷ κρατὶ ταναὸν ἐκτενῶ.

ΠΕΝΘΕΥΣ.

τὸ δεύτερον δὲ σχῆμα τοῦ κόσμου τί μοι;

ΔΙΟΝΥΣΟΣ.

833 πέπλοι ποδήρεις· ἐπὶ κάρᾳ δ' ἔσται μίτρα.

ΠΕΝΘΕΥΣ.

836 οὐκ ἂν δυναίμην θῆλυν ἐνδῦναι στολήν.

ΔΙΟΝΥΣΟΣ.

829 οὐκέτι θεατὴς Μαινάδων πρόθυμος εἶ.

ΠΕΝΘΕΥΣ.

834 ἦ καί τι πρὸς τοῖσδ' ἄλλο προσθήσεις ἐμοί;

828. Wecklein rejects this line; hence a transposition of 829 becomes necessary, as well as a considerable derangement in the following passage. The retention of 828, and the traditional order in what follows, gives less difficulty.

831. **ταναόν**: see on 455.

833. The Ionic *chiton*, a full garment with many folds reaching down to the feet, and the *mitra*, a kind of head-band, were the principal articles of the female costume. *Cf.* 929, *Hec.* 923, *πλόκαμον ἀναδέτοις μίτραισιν ἐρρυθμιζόμαν.*

836. **θῆλυν**: *θῆλυς* is sometimes used by the poets as an adj. of two endings. H. 229 a.

ΔΙΟΝΥΣΟΣ.

θύρσον γε χειρὶ καὶ νεβροῦ στικτὸν δέρος.

ΠΕΝΘΕΥΣ.

πᾶν κρεῖσσον ὥστε μὴ 'γγελᾶν Βάκχας ἐμοί.

ΔΙΟΝΥΣΟΣ.

ἀλλ' αἷμα δεύσεις συμβαλὼν Βάκχαις μάχην.

ΠΕΝΘΕΥΣ.

ὀρθῶς· μολεῖν χρὴ πρῶτον εἰς κατασκοπήν.

ΔΙΟΝΥΣΟΣ.

σοφώτερον γοῦν ἢ κακοῖς θηρᾶν κακά.

ΠΕΝΘΕΥΣ.

καὶ πῶς δι' ἄστεως εἶμι Καδμείους λαθών;

ΔΙΟΝΥΣΟΣ.

ὁδοὺς ἐρήμους ἴμεν· ἐγὼ δ' ἡγήσομαι.

ΠΕΝΘΕΥΣ.

ἐλθόντ' ἐς οἴκους ἂν δοκῇ βουλεύσομαι.

837. **αἷμα**: *i.e.* his own. — **δεύσεις**: *cf.* Soph. *Aj.* 376, *αἷμ' ἔδευσα*, on which passage Lobeck remarks that verbs of *wetting* are often used in the sense of *shedding*. *Cf.* Soph. *Tr.* 848, *τέγγει δακρύων ἄχναν*.

838. "You are right in warning me of that danger. I must first spy them out secretly."

839. **κακοῖς θηρᾶν κακά**: *chase ills with ills, i.e. add ills to ills. Cf.* Frg. 98, *κακοῖς ἰᾶσθαι κακά*.

842. **ὥστε μὴ 'γγελᾶν**: lit. *on condition that the bacchantes do not laugh at, i.e.* "if so they may not laugh at." H. 953 b; G. 266, 2. Pentheus returns to his first plan of using force, that he may not in female costume become a laughing-stock to the bacchantes. If the verse be taken after 841, it would express Pentheus's acquiescence in any direction of Dionysos, rather than that the bacchantes should triumph over him.

843. **ἐλθόντε βουλεύσομαι**: *when we have come within the house, I will consider what is best, i.e. let us come within, etc.* The partic. is joined to the subj. of the verb, referring to the whole of which that subj. is a part.

ΔΙΟΝΥΣΟΣ.

ἔξεστι· πάντῃ τό γ᾽ ἐμὸν εὐτρεπὲς πάρα.

ΠΕΝΘΕΥΣ.

στείχοιμ᾽ ἄν· ἢ γὰρ ὅπλ᾽ ἔχων πορεύσομαι
ἢ τοῖσι σοῖσι πείσομαι βουλεύμασιν.

ΔΙΟΝΥΣΟΣ.

γυναῖκες, ἀνὴρ εἰς βόλον καθίσταται·
ἥξει δὲ Βάκχας, οὗ θανὼν δώσει δίκην.
Διόνυσε, νῦν σὸν ἔργον, οὐ γὰρ εἶ πρόσω,
τισώμεθ᾽ αὐτόν. πρῶτα δ᾽ ἔκστησον φρενῶν,
ἐνεὶς ἐλαφρὰν λύσσαν· ὡς φρονῶν μὲν εὖ
οὐ μὴ θελήσῃ θῆλυν ἐνδῦναι στολήν,
ἔξω δ᾽ ἐλαύνων τοῦ φρονεῖν ἐνδύσεται.
χρῄζω δέ νιν γέλωτα Θηβαίοις ὀφλεῖν
ἐκ τῶν ἀπειλῶν τῶν πρίν, αἶσι δεινὸς ἦν,
γυναικόμορφον ἀγόμενον δι᾽ ἄστεως.

Kr. *Spr.* 56, 9, 2. Or the const. may be explained as a case of anacoluthon, Pentheus thinking of both at first, but afterwards of himself only. Most editors, however, change either the partic. to the sing., or the verb to the pl. act.

844. **τό γ᾽ ἐμὸν** κτλ.: lit. *my part, at least, is ready at hand, i.e. I, for my part, am ready.*

847. **Βάκχας**: the acc. after verbs of motion is mostly confined to the names of places and things. For its use in the case of persons, *cf.* 1354.

848. Pentheus has preceded Dionysos into the palace. — **ἀνὴρ εἰς βόλον καθίσταται**: *the man is bringing himself within the cast, sc.* of the net. *Cf. Rhes.* 730, *εἰς βόλον τις ἔρχεται.*

850. **πρῶτα δ᾽ ἔκστησον φρενῶν**: that the mind of Pentheus has already been influenced by Dionysos, is evident from the entire change in his attitude toward the god in the preceding lines; but that influence has not yet brought him to complete madness.

851. **ἐλαφράν**: *mild.* — **ὡς**: *since.*

853. **ἔξω ἐλαύνων τοῦ φρονεῖν**: the expression is borrowed from the race-course. *Cf.* Aesch. *Prom.* 883, *ἔξω δὲ δρόμου φέρομαι λύσσης πνεύματι.*

855. The madness of Pentheus with its melancholy consequences in the next scene is not merely a means for bringing about the final catastrophe, but it is also a part of his punishment for his impiety.

ἀλλ' εἶμι κόσμον, ὅνπερ εἰς Ἅιδου λαβὼν
ἄπεισι μητρὸς ἐκ χεροῖν κατασφαγείς,
Πενθεῖ προσάψων· γνώσεται δὲ τὸν Διὸς
Διόνυσον, ὃς πέφυκεν ἐλλέροις θεὸς
δεινότατος, ἐννόμοισι δ' ἠπιώτατος.

ΧΟΡΟΣ.

Στροφή.

ἆρ' ἐν παννυχίοις χοροῖς
θήσω ποτὲ λευκὸν
πόδ' ἀναβακχεύουσα, δέραν
αἰθέρ' εἰς δροσερὸν
ῥίπτουσ', ὡς νεβρὸς χλοεραῖς
ἐμπαίζουσα λείμακος ἡδοναῖς,
ἡνίκ' ἂν φοβερὰν φύγῃ
θήραν ἔξω φυλακᾶς

857 ff. Construe προσάψων Πενθεῖ κόσμον, ὅνπερ λαβὼν ἄπεισι εἰς Ἅιδου.

860 f. **ἐλλέροις**: ἔλλερα· ἄδικα, Hesych. Acc. to Eust. on *Il.* VI. 181, ἔλλερος is dialectic for κακός. — **ἐννόμοισι**: *cf.* Aesch. *Supp.* 403, Ζεὺς ἑτερορρεπής, νέμων εἰκότως ἄδικα μὲν κακοῖς, ὅσια δ' ἐννόμοις. The conjectures adopted in the text of these two verses are the boldest of the many efforts to bring an appropriate sense into the passage. A satisfactory emendation is yet wanting.

862–911. Third Stasimon. The Chorus, freed from their dread, look forward to the bacchic revel, which they will hold with a joy made the more intense by the distress from which they have escaped; they exult in the anticipation of triumph over their enemies (στρ.); they declare the certain though tardy punishment which overtakes the impious, and the necessity of holding to those beliefs implanted by nature and hallowed by usage; they repeat the refrain of triumph (ἀντ.), and extol the happiness of those who have escaped from trouble, and of those who find their joy not in uncertain hopes, but in a life happy from day to day (ἐπῳδ.).

862 ff. **ἆρ' ἐν παννυχίοις** κτλ.: *shall I ever set my foot in the night-long dances raising the bacchic revel, etc.* — **δέραν** κτλ.: with reference to the wild tossing of the head in the bacchic dances.

865. **δροσερόν**: of the damp night-air.

866 f. **ὡς νεβρὸς . . . ἐμπαίζουσα**: *cf. El.* 859, θὲς εἰς χορόν, ὦ φίλα, ἴχνος, ὡς νεβρὸς οὐράνιον πήδημα κουφίζουσα σὺν ἀγλαΐᾳ. — **χλοεραῖς**: instead of χλοεροῦ. See on *Βοτρυώδη* 534.

869. **φυλακᾶς**: the enclosure surrounded by toils, about which men were stationed to take the game.

εὐπλέκτων ὑπὲρ ἀρκύων,
θωΰσσων δὲ κυναγέτας
συντείνῃ δρόμημα κυνῶν·
μόχθοις ὠκυδρόμοις ἀελ-
λὰς θρώσκει πεδίον
παραποτάμιον, ἡδομένα
βροτῶν ἐρημίαις
σκιαροκόμοιό τ' ἔρνεσιν ὕλας.
τί τὸ σοφὸν ἢ τί τὸ κάλλιον
παρὰ θεῶν γέρας ἐν βροτοῖς
ἢ χεῖρ' ὑπὲρ κορυφᾶς
τῶν ἐχθρῶν κρείσσω κατέχειν;
ὅ τι καλὸν φίλον ἀεί.

871. **θωΰσσων**: *cf. Hipp.* 219, κυσὶ θωΰξαι.

872. **συντείνῃ κτλ.**: lit. *strains the speed of his hounds, i.e.* "incites his hounds to their utmost speed."

873. **μόχθοις κτλ.**: *she with fleet toil, swift as the wind, springs over the plain. Cf. Hel.* 1314, κοῦραι ἀελλόποδες, Soph. *O. T.* 466, ἀελλάδων ἵππων. — **πεδίον**: see on 307.

875. **βροτῶν ἐρημίαις**: lit. *want of men, i.e. wilds untouched by men.*

876. **σκιαροκόμοιο**: Euripides uses frequently adjs. compounded with *-κομος*: ἀκρόκομος, δενδρόκομος, χλωρόκομος, ὑλόκομος, ὑψίκομος, ἀβροκόμης.

877. **τὸ σοφόν**: the phrase is used in 203, 395, 1005, in the sense of *overwiseness*, and in the repetition of the refrain (897) it stands in a connection similar to that of these passages. It would seem, therefore, in this place also to refer to the false wisdom of Pentheus in opposing the god. The Chorus, anticipating their deliverance as now certain, break out into exultation over their victory and the futility of Pentheus's opposition: *what is overwiseness, i.e.* what avails it in opposition to a god, *or what is a nobler gift from the gods to men than, etc.*

879 f. "Moral greatness with the ancient Greeks consisted no less in an immutable hatred toward foes than in a constant love toward friends." Lessing *Laokoon*, IV. *Cf. Med.* 809 f. βαρεῖαν ἐχθροῖς καὶ φίλοισιν εὐμενῆ· τῶν γὰρ τοιούτων εὐκλεέστατος βίος, *harsh to foes and kindly to friends, for the life of such is most glorious.* But Plato puts a loftier doctrine into the mouth of Sokrates, *cf.* Plat. *Crito*, 49 B, οὐδαμῶς ἄρα δεῖ ἀδικεῖν . . . οὐδὲ ἀδικούμενον ἄρα ἀνταδικεῖν, ὡς οἱ πολλοὶ οἴονται. — **κρείσσω**: *in victory.*

881. **ὅ τι καλὸν κτλ.**: *what is noble, is ever dear.* The words express the joy of the Chorus in retaliation as a noble act. τὸ καλὸν φίλον is according to Plato (*Lys.* 216 C.) an old proverb. Theognis (15) says that the Muses and Graces sang at the wedding of Kadmos, ὅττι καλόν, φίλον ἐστί· τὸ δ' οὐ καλὸν οὐ φίλον ἐστίν.

ὁρμᾶται μόλις, ἀλλ' ὅμως Ἀντιστροφή.
πιστόν τι τὸ θεῖον
σθένος· ἀπευθύνει δὲ βροτῶν
τούς τ' ἀγνωμοσύναν
τιμῶντας καὶ μὴ τὰ θεῶν
αὔξοντας σὺν μαινομένᾳ δοκᾷ.
κρυπτεύουσι δὲ ποικίλως
δαρὸν χρόνου πόδα καὶ
θηρῶσιν τὸν ἄσεπτον. οὐ
γὰρ κρεῖσσόν ποτε τῶν νόμων
γιγνώσκειν χρὴ καὶ μελετᾶν.
κούφα γὰρ δαπάνα νομί-
ζειν ἰσχὺν τόδ' ἔχειν,
ὅ τι ποτ' ἄρα τὸ δαιμόνιον,
τό τ' ἐν χρόνῳ μακρῷ
νόμιμον ἀεὶ φύσει τε πεφυκός.

882 f. **μόλις κτλ.**: *slowly but yet very surely, etc. Cf. Ion*, 1614, ἀεί ποτε χρόνια μὲν τὰ τῶν θεῶν πως, εἰς τέλος δ' οὐκ ἀσθενῆ, *somehow the movements of the gods are ever slow, but at last they are not weak, Or.* 420, μέλλει· τὸ θεῖον δ' ἐστὶ τοιοῦτον φύσει, *he is tardy, but the divinity is such by nature.* — **πιστόν τι**: see on 824.

884. **ἀπευθύνει**: *punishes.*

885. **ἀγνωμοσύναν**: *folly.*

887. **σὺν μαινομένᾳ δοκᾷ**: *cf.* 999, μανείσᾳ πραπίδι.

888. **κρυπτεύουσι**: ἐνεδρεύουσι, *sc.* οἱ θεοί. — **ποικίλως**: *cunningly.*

889: **δαρόν**: instead of δαροῦ. See on 534. — **χρόνου πόδα**: the figure has reference to the progress or lapse of time. The same metaphor is found in Frg. 43, and is ridiculed by Aristophanes, *Ran.* 100. Sandys compares the frequent use of the metaphor by Shakespeare, *As you like it*, III. 2, *the lazy foot of Time, the swift foot of Time, etc.* With the thought of the passage, *cf.* Frg. 969, ἡ Δίκη . . . σῖγα καὶ βραδεῖ ποδὶ στείχουσα μάρψει τοὺς κακούς, ὅταν τύχῃ.

891 f. **κρεῖσσον τῶν νόμων γιγνώσκειν καὶ μελετᾶν**: *in one's thought and practice to go beyond the established customs. Cf.* 200 ff. 331, 427 ff.

893–896. "It is easy to recognize the power of what is divine, and what has been established by custom and nature."

893. **κούφα δαπάνα**: *sc.* ἐστί, *the expense is light, i.e. it is easy.*

894. Construe, νομίζειν τόδε ἔχειν ἰσχύν. — **τόδε**: explained by ὅ τι . . . πεφυκός. — **ὅ τι**: *sc.* ἐστί, the subj. being τὸ . . . πεφυκός.

895 f. *Cf.* 70 f. 201. *Cf.* also Soph. *Ant.* 456, where it is said of

τί τὸ σοφὸν ἢ τί τὸ κάλλιον
παρὰ θεῶν γέρας ἐν βροτοῖς
ἢ χεῖρ' ὑπὲρ κορυφᾶς
τῶν ἐχθρῶν κρείσσω κατέχειν;
ὅ τι καλὸν φιλον ἀεί.

εὐδαίμων μὲν ὃς ἐκ θαλάσσας Ἐπῳδός.
ἔφυγε χεῖμα, λιμένα δ' ἔκιχεν·
εὐδαίμων δ' ὃς ὕπερθε μόχθων
ἐγένεθ'· ἕτερα δ' ἕτερος ἕτερον
ὄλβῳ καὶ δυνάμει παρῆλθεν.
μυρίαι δὲ μυρίοισιν
ἔτ' εἴσ' ἐλπίδες· αἱ μὲν
τελευτῶσιν ἐν ὄλβῳ
βροτοῖς, αἱ δ' ἀπέβησαν·
τὸ δὲ κατ' ἦμαρ ὅτῳ βίοτος
εὐδαίμων, μακαρίζω.

ΔΙΟΝΥΣΟΣ.

σὲ τὸν πρόθυμον ὄνθ' ἃ μὴ χρεὼν ὁρᾶν

the divine laws, ἀεί ποτε ζῇ ταῦτα, κοὐδεὶς οἶδεν ἐξ ὅτου 'φάνη, *these exist eternally, and no one knows when they came into being;* also *O. T.* 867, where it is said of the laws of piety, Ὄλυμπος πατὴρ μόνος, οὐδέ νιν θνατὰ φύσις ἀνέρων ἔτικτεν, *Olympos alone is their father, and no mortal nature gave them being.* — φύσει πεφυκός: the pleonasm is only apparent, as the verb has so far lost its original force, that it fails to make the idea sufficiently prominent. *Cf.* Soph. *Phil.* 79, φύσει πεφυκότα.

897–901 = 877–881. Likewise, 992–996 = 1012–1016. In the use of the ἐφύμνιον, or refrain, the poet imitates the folk-songs at the Bacchic festivals. See Christ's *Metrik*, p. 630 ff. The strophe and antistrophe are sung by the Semi-choruses, the refrain, like the epode, by the whole Chorus.

905. ἕτερα: *in different ways.*

907. δὲ ἔτι: *and besides.*

909. ἀπέβησαν: *fail* (gnomic aor.). *Cf. Heracl.* 452, πέφευγεν ἐλπίς.

910 f. Construe, ὅτῳ βίοτός (ἐστι) εὐδαίμων τὸ κατ' ἦμαρ, (τοῦτον) μακαρίζω. *Cf. Hec.* 627, κεῖνος ὀλβιώτατος, ὅτῳ κατ' ἦμαρ τυγχάνει μηδὲν κακόν. — τὸ κατ' ἦμαρ: *day by day.*

912–976. Fourth Episodion. Dionysos comes out of the palace; Pentheus follows him dressed as a

σπεύδοντά τ' ἀσπούδαστα, Πενθέα λέγω,
ἔξιθι πάροιθε δωμάτων, ὄφθητί μοι
σκευὴν γυναικὸς μαινάδος Βάκχης ἔχων,
μητρός τε τῆς σῆς καὶ λόχου κατάσκοπος·
πρέπεις δὲ Κάδμου θυγατέρων μορφὴν μιᾷ.

ΠΕΝΘΕΥΣ.

καὶ μὴν ὁρᾶν μοι δύο μὲν ἡλίους δοκῶ,
δισσὰς δὲ Θήβας καὶ πόλισμ' ἑπτάστομον·
καὶ ταῦρος ἡμῖν πρόσθεν ἡγεῖσθαι δοκεῖς
καὶ σῷ κέρατα κρατὶ προσπεφυκέναι.
ἀλλ' ἦ ποτ' ἦσθα θήρ; τεταύρωσαι γὰρ οὖν.

ΔΙΟΝΥΣΟΣ.

ὁ θεὸς ὁμαρτεῖ, πρόσθεν ὢν οὐκ εὐμενής,
ἔνσπονδος ἡμῖν· νῦν δ' ὁρᾷς ἃ χρή σ' ὁρᾶν.

bacchante, his mind and senses confused in accordance with the words, *πρῶτα . . . λύσσαν*, 850. *Cf.* the entrance of the deranged Ajax in Soph. *Aj.* 91.

913. **σπεύδοντα ἀσπούδαστα**: expresses the fatality of the effort. *Cf. Iph. T.* 201 *σπεύδει ἀσπούδαστα.*

914. **ὄφθητι**: has a mid. meaning. H. 498.

915. **μαινάδος**: adj.

916. **λόχου**: *troop, band. Cf.* Aesch. *Eum.* 46, *λόχος γυναικῶν*, *Sept.* 112, *παρθένων λόχον.*

917. **πρέπεις**: *thou art like. Cf. Alc.* 1121, *βλέψον πρὸς αὐτήν, εἴ τι σῇ δοκεῖ πρέπειν γυναικί.*

918. *Cf.* Verg. *Aen.* IV. 468, demens videt Pentheus solem geminum et duplices se ostendere Thebas.

919. **Θήβας καὶ πόλισμ' ἑπτάστομον**: for a similar repetition, *cf. H. F.* 15, *Ἀργεῖα τείχη καὶ Κυκλωπείαν πόλιν.*

920. **ταῦρος**: *in the likeness of a bull.* The conceit of Pentheus is in keeping with a common representation of the god. See on 100.

921. **προσπεφυκέναι**: intr. depending upon *δοκεῖς*, as if *δοκεῖ* had been used.

922. **ἀλλ ἦ κτλ.**: *but art thou really a brute?* The impf. in *ἦσθα* denotes what has not until now been recognized. H. 833; GMT. 11, x. 6.

923. Dionysos refers to the presence of the god as explaining the marvels.

924. **ἔνσπονδος ἡμῖν**: *at peace with us*, as contrasted with *οὐκ εὐμενής.* — **νῦν δὲ κτλ.**: with double meaning, like much which Dionysos says in this scene. Pentheus understands it of the marvels; Dionysos means the derangement of vision as a just punishment, and perhaps also he alludes to the fact that the king now perceives him in one of the forms under

ΠΕΝΘΕΥΣ.

τί φαίνομαι δῆτ'; οὐχὶ τὴν Ἰνοῦς στάσιν
ἢ τὴν Ἀγαύης ἑστάναι μητρός γ' ἐμῆς;

ΔΙΟΝΥΣΟΣ.

αὐτὰς ἐκείνας εἰσορᾶν δοκῶ σ' ὁρῶν.
ἀλλ' ἐξ ἕδρας σοι πλόκαμος ἐξέστηχ' ὅδε.
[οὐχ ὡς ἐγώ νιν ὑπὸ μίτρᾳ καθήρμοσα.]

ΠΕΝΘΕΥΣ.

ἔνδον προσείων αὐτὸν ἀνασείων τ' ἐγὼ
καὶ βακχιάζων ἐξ ἕδρας μεθώρμισα.

ΔΙΟΝΥΣΟΣ.

ἀλλ' αὐτὸν ἡμεῖς, οἷς σε θεραπεύειν μέλει,
πάλιν καταστελοῦμεν· ἀλλ' ὄρθου κάρα.

ΠΕΝΘΕΥΣ.

ἰδού, σὺ κόσμει· σοὶ γὰρ ἀνακείμεσθα δή.

ΔΙΟΝΥΣΟΣ.

ζῶναί τέ σοι χαλῶσι κοὐχ ἑξῆς πέπλων
στολίδες ὑπὸ σφυροῖσι τείνουσιν σέθεν.

ΠΕΝΘΕΥΣ.

κἀμοὶ δοκοῦσι παρά γε δεξιὸν πόδα·

which the god was wont to manifest himself.

925 f. **τὴν στάσιν ἑστάναι**: *to have the mien.* — **γέ**: commonly translated *namely*. But the usual restrictive force, emphasizing the preceding word, is applicable here. Pentheus fancies that, even if he does not appear like Ino, he may resemble his mother *at least*.

929. The verse is unnecessary to the sense, and disturbs the *distichomythia*.

934. **ἰδού**: see on 198. — Unless a verse has fallen out here, its place is supplied by the act of adjusting Pentheus's hair.

936. **στολίδες**: *folds;* according to Poll. (VII. 54) the lower part of the folds made in the chiton in adjusting the girdle. *Cf.* also Xen. *Cyr.* VI. 4, 2, **χιτῶνα στολιδωτὸν τὰ κάτω**.

937. **δοκοῦσι**: *sc.* **οὐχ ἑξῆς τείνειν**. — **παρὰ κτλ.**: *at least about the right foot.*

τἀνθένδε δ' ὀρθῶς παρὰ τένοντ' ἔχει πέπλος.

ΔΙΟΝΥΣΟΣ.

ἦ πού με τῶν σῶν πρῶτον ἡγήσει φίλων,
ὅταν παρὰ λόγον σώφρονας Βάκχας ἴδῃς;

ΠΕΝΘΕΥΣ.

πότερα δὲ θύρσον δεξιᾷ λαβὼν χερὶ
ἢ τῇδε, Βάκχῃ μᾶλλον εἰκασθήσομαι;

ΔΙΟΝΥΣΟΣ.

ἐν δεξιᾷ χρὴ χἄμα δεξιῷ ποδὶ
αἴρειν νιν· αἰνῶ δ' ὅτι μεθέστηκας φρενῶν.

ΠΕΝΘΕΥΣ.

ἆρ' ἂν δυναίμην τὰς Κιθαιρῶνος πτυχὰς
αὐταῖσιν ἐλάταις τοῖς ἐμοῖς ὤμοις φέρειν;

ΔΙΟΝΥΣΟΣ.

δύναι' ἄν, εἰ βούλοιο· τὰς δὲ πρὶν φρένας
οὐκ εἶχες ὑγιεῖς, νῦν δ' ἔχεις οἵας σε δεῖ.

ΠΕΝΘΕΥΣ.

μοχλοὺς φέρωμεν ἢ χεροῖν ἀνασπάσω
κορυφαῖς ὑποβαλὼν ὦμον ἢ βραχίονα;

938. **τἀνθένδε**: *on this side, i.e.* the left. — **τένοντα**: not the *foot*, but the *ankle*; strictly the sinews extending from the heel to the leg, and so used of the ankle in general. Poll. (II. 191) defines it as *τὸ πλατὺ νεῦρον, ὃ πρὸς τὴν πτέρναν παύεται ἀπὸ ἰγνύος ἀρξάμενον. Cf. Cycl.* 400, *τένοντος ἁρπάσας ἄκρου ποδός, Phoen.* 41, *πῶλοι χηλαῖς τένοντας ἐξεφοίνισσαν ποδῶν, i.e.* the horses struck the ankles of Oedipus before he got out of the road.

939. **ἦ που**: *can it be that?*

940. **παρὰ λόγον**: *contrary to thy expectation.*

944. **μεθέστηκας φρενῶν**: *hast changed thy mind.* The words may also mean, *hast lost thy wits. Cf.* 359, *ἐξέστης φρενῶν.* The ambiguity is designed.

946. **αὐταῖσιν ἐλάταις**: *pines and all.* H. 774 a; G. 188, 5, note.

950. **βραχίονα**: a case of zeugma; supply in thought *περιβαλών.*

ΔΙΟΝΥΣΟΣ.

μὴ σύ γε τὰ Νυμφῶν διολέσῃς ἱδρύματα
καὶ Πανὸς ἕδρας, ἔνθ' ἔχει συρίγματα.

ΠΕΝΘΕΥΣ.

καλῶς ἔλεξας· οὐ σθένει νικητέον
γυναῖκας, ἐλάταισιν δ' ἐμὸν κρύψω δέμας.

ΔΙΟΝΥΣΟΣ.

κρύψει σὺ κρύψιν ἥν σε κρυφθῆναι χρεὼν
ἐλθόντα δόλιον Μαινάδων κατάσκοπον.

ΠΕΝΘΕΥΣ.

καὶ μὴν δοκῶ σφᾶς, ἐν λόχμαις ὄρνιθας ὡς,
λέκτρων ἔχεσθαι φιλτάτοις ἐν ἕρκεσιν.

ΔΙΟΝΥΣΟΣ.

οὔκουν ἐπ' αὐτὸ τοῦτ' ἀποστέλλει φύλαξ;
λήψει δ' ἴσως σφᾶς, ἢν σὺ μὴ ληφθῇς πάρος.

ΠΕΝΘΕΥΣ.

κόμιζε διὰ μέσης με Θηβαίας πόλεως·
μόνος γὰρ αὐτῶν εἰμ' ἀνήρ, τολμῶν τόδε.

951. Pausanias (IX. 3, 5) mentions a cave called Sphragidion, about fifteen stadia from the summit, as the cave of the nymphs of Kithairon.

952. Pan haunted especially the peaks and glens of the mountains, attended by the mountain nymphs.

955. *Cf. Iph. A.* 1182, δεξόμεθα δέξιν ἥν σε δέξασθαι χρεών. — **κρύψει**: pass. in sense. See on 588. — **κρύψιν, ἥν**: cognate acc. with the pass. voice, H. 725 c; G. 197, note 2, last part. The words are ominous, though not so understood by Pentheus.

956. **ἐλθόντα**: with double sense, condition and cause.

957 f. **δοκῶ σφᾶς ἔχεσθαι**: *I think that they are held.* Pentheus returns to the suspicion expressed in 222 ff. — **λέκτρων φιλτάτοις** κτλ.: *in the sweetest snares of love.*

959. **ἐπ' αὐτὸ τοῦτο φύλαξ**: *to spy out that very thing*, **φύλαξ** (*i.e.* κατάσκοπος, 956) being in the pred. — **τοῦτο**: *i.e.* ἔχεσθαι κτλ.

960. The second part of the line can have no significance for Pentheus, and seems to be uttered aside.

961 f. Contrast the feeling manifested in 840. — **αὐτῶν**: *i.e.* Θηβαίων implied in Θηβαίας.

ΔΙΟΝΥΣΟΣ.

μόνος σὺ πόλεως τῆσδ' ὑπερκάμνεις, μόνος·
τοιγάρ σ' ἀγῶνες ἀναμένουσιν οὓς σε χρή.
ἔπου δέ· πομπὸς δ' εἶμ' ἐγὼ σωτήριος,
κεῖθεν δ' ἀπάξει σ' ἄλλος

ΠΕΝΘΕΥΣ.

ἢ τεκοῦσά γε.

ΔΙΟΝΥΣΟΣ.

ἐπίσημον ὄντα πᾶσιν.

ΠΕΝΘΕΥΣ.

ἐπὶ τόδ' ἔρχομαι.

ΔΙΟΝΥΣΟΣ.

φερόμενος ἤξεις

ΠΕΝΘΕΥΣ.

ἁβρότητ' ἐμὴν λέγεις,

ΔΙΟΝΥΣΟΣ.

ἐν χερσὶ μητρός.

ΠΕΝΘΕΥΣ.

καὶ τρυφᾶν μ' ἀναγκάσεις.

963 f. **ὑπερκάμνεις**: either *toilest*, or *sufferest, in behalf of*. Pentheus, of course, takes it in the former sense, as referring to his effort in the city's behalf, to ferret out and check the infatuation of the bacchantes. And the following line, so far as it can have any meaning for him, is a promise that the contest will not be unworthy of his courage. — **μόνος**: repeated for emphasis. *Cf. Alc.* 722, *φίλον τὸ φέγγος τοῦτο τοῦ θεοῦ, φίλον.*

964. **οὓς σε χρή**: *sc. ἀναμένειν.*

965. **πομπός**: *i.e.* thither, as contrasted with **ἀπάξει**. The irony in the following lines is intensified by the interruption of the sentences and by the brevity of the respective replies.

967. **ἐπίσημον ὄντα πᾶσιν**: because, as Dionysos means, his head should be borne aloft on the thyrsus. *Cf.* 1139 ff. — **τόδε**: *i.e.* **ἐπίσημος εἶναι πᾶσιν.**

968. **ἁβρότητα . . . λέγεις**: *thou tellest of luxury for me*, lit. *as mine.*

969. **τρυφᾶν**: *to fare softly.*

ΔΙΟΝΥΣΟΣ.

970 τρυφάς γε τοιάσδ'.

ΠΕΝΘΕΥΣ.

ἀξίων μὲν ἅπτομαι.

ΔΙΟΝΥΣΟΣ.

δεινὸς σὺ δεινὸς κἀπὶ δεῖν' ἔρχει πάθη,
ὥστ' οὐρανῷ στηρίζον εὑρήσεις κλέος.
ἔκτειν', Ἀγαύη, χεῖρας αἵ θ' ὁμόσποροι
Κάδμου θυγατέρες· τὸν νεανίαν ἄγω
975 τόνδ' εἰς ἀγῶνα μέγαν, ὁ νικήσων δ' ἐγὼ
καὶ Βρόμιός ἐστι. τἄλλα δ' αὐτὸ σημανεῖ.

ΧΟΡΟΣ. Στροφή.

ἴτε θοαὶ Λύσσας κύνες ἴτ' εἰς ὄρος,
θίασον ἔνθ' ἔχουσι Κάδμου κόραι,

970. **τρυφάς γε τοιάσδε**: *yes, with such softness, i.e.* such as is meant by φερόμενος . . . μητρός. — **ἀξίων** κτλ.: *verily, worthy of it are the deeds I am undertaking.* For the use of μέν as equivalent to μήν in Attic, *cf. Med.* 676, θέμις μὲν ἡμᾶς χρησμὸν εἰδέναι θεοῦ; Kühn. 503, 2.

971 f. Addressed to Pentheus as he departs. The lines following are spoken after his withdrawal. — **δεινὰ πάθη**: *dread woes, i.e.* as Pentheus understands it, those which he will cause. — **στηρίζον**: *rising. Cf.* 1073, 1083, *Hipp.* 1207, κῦμ' οὐρανῷ στηρίζον, Hes. *Th.* 779, πρὸς οὐρανὸν ἐστήρικται. — **οὐρανῷ**: for the dat. denoting direction, *cf.* Pind. *I.* v. 41, ἀνατείναις οὐρανῷ χεῖρας, Kr. *Dial.* 46, 2, 4.

976. **καί**: either *and*, or *even*; Dionysos means the latter. — **αὐτὸ σημανεῖ**: *sc.* τὸ πρᾶγμα, or τὸ ἔργον, *the event itself will show.* Kr. *Spr.* 61, 5, 7. — Dionysos follows Pentheus.

977–1023. Fourth Stasimon. The Chorus call upon the spirits of madness to rouse the Maenads against the mad spy, they foretell the rage of Agaue against her unrecognized child (977–991), and invoke justice to take vengeance upon the godless one who in his folly is intruding into the rites of Bacchus and Kybele (992–1001). They then turn to the painless life of those who cultivate a temperate mind and ready obedience to the gods; they declare their joy in the pursuit of a life of piety (1002–1011), repeat the invocation of justice (1012–1016), and close by calling upon Dionysos to appear and bring into the toils of death the disturber of the bacchantes (1017–1023). The dochmiac rhythm is in keeping with the agitation of the Chorus.

977. **Λύσσας κύνες**: the Erinyes. In Aesch. *Cho.* 1054, Soph. *El.* 1388 also, they are called κύνες.

ἀνοιστρήσατέ νιν
ἐπὶ τὸν ἐν γυναικομίμῳ στολᾷ,
Μαινάδων τὸν κατάσκοπον λυσσώδη.
μάτηρ πρῶτά νιν λευρᾶς ἀπὸ πέτρας ἢ
σκόπελος ὄψεται
δοκεύοντα, Μαινάσιν δ' ἀπύσει·
τίς ὅδε Καδμείων
μαστὴρ ὀρθρεύων
ἐς ὄρος ἐς ὄρος ἔμολ' ἔμολεν, ὦ Βάκχαι;
τίς ἄρα νιν ἔτεκεν;
οὐ γὰρ ἐξ αἵματος γυναικῶν ἔφυ,
λεαίνας δέ τινος ὅδ' ἢ Γοργόνων
Λιβυσσᾶν γένος.
ἴτω δίκα φανερὸς ἴτω ξιφηφόρος
φονεύουσα λαιμῶν διαμπὰξ
τὸν ἄθεον ἄνομον ἄδικον Ἐχίονος
τόκον γηγενῆ.

979. **νίν**: for *αὐτάς*, but in 982 for *αὐτόν*.

980. **γυναικομίμῳ**: *cf.* Frg. 185, *γυναικομίμῳ διαπρέπεις μορφώματι*.

981. **Μαινάδων**: dependent upon *κατάσκοπον*, as in 956.

982 f. **ἀπὸ πέτρας**: with *δοκεύοντα*. — **ἢ σκόπελος**: *sc. ἐστί, where is a lookout*. *Cf. Ion*, 714, *δειράδες Παρνασσοῦ πέτρας ἔχουσαι σκόπελον οὐράνιόν θ' ἕδραν*. The prediction of these lines is not in conformity with the result. *Cf.* 1070 ff. The Ms. reading *ἢ σκόλοπος* would be supported by the facts, if there were any good authority for taking *σκόλοψ*, as many of the commentators do, in the sense of *tree*. A satisfactory emendation is wanting.

985. **Καδμείων**: with *μαστήρ*. 990 f. is against the connection with *τίς*.

986. **ὀρθρεύων**: substituted by Wecklein for the impossible Ms. reading, and explained, *early in the morning*, lit. *rising early*. Against this emendation is the fact that the early morning would have been long since past. *Cf.* 677 ff. The simplest of the numerous suggestions is *ὀριδρόμων*, made after the analogy of *ὀριβάτης*. In that case the last syllable of the bacchius is resolved (H. 1126 p.), though in the corresponding verse of the antistrophe it is unresolved. Translate, *this spy upon mountain-ranging Thebans*.

991. **Λιβυσσᾶν**: the Schol. on Pind. *P.* x. 72 says that some placed the Gorgons among the Aethiopians, towards the east and south, others at the extremity of Lybia, toward the west.

992. **φανερός**: used here as an adj. of two endings. H. 225 a; G. 63, N.

ὃς ἀδίκῳ γνώμᾳ παρανόμῳ τ' ὀργᾷ Ἀντιστοφή.
περὶ τὰ Βάκχι' ὄργιά τε θεᾶς ματρὸς
μανείσᾳ πραπίδι
παρακόπῳ τε λήματι στέλλεται
τὰν ἀνίκατον ὡς κρατήσων νίκαν.
γνώμαν σώφρονα θνατοῖς ἀπροφασίστοις
εἰς τὰ θεῶν ἔφυ
βροτείαν τ' ἔχειν ἄλυπος βίος.
τὸ σοφὸν οὐ φθονῶ·
χαίρω θηρεύουσα τάδ' ἕτερα μεγάλα φανέρ' ἄγοντ' ἀεὶ
ἐπὶ τὰ καλὰ βίον,
ἦμαρ εἰς νύκτα τ' εὐαγοῦντ' εὐσεβεῖν,
τὰ δ' ἔξω νόμιμα δίκας ἐκβαλόντα τιμᾶν θεούς.

996. **γηγενῆ**: *cf.* 538 ff. The word contains an allusion to Pentheus's want of apprehension for the higher truth.

997 ff. **ὃς** κτλ.: *since he, etc.*, the ground of the preceding appeal to justice.

998. **περὶ τὰ ὄργια**: *as regards the rites*, explaining ἀδίκῳ . . . ὀργᾷ. — **θεᾶς ματρός**: Kybele. *Cf.* 78, 131.

1001. **τὰν ἀνίκατον νίκαν**: *the victory not to be won.* The Ms. in 1001–1011 abounds in difficulties, which numerous conjectures have done little to relieve. The words of Brunck are still applicable, who says of these verses, "Praetereat lector, nisi si quis in eorum emendatione ingenii vires experiri velit; sed id non ante adgrediatur quam Divae Criticae litaverit."

1002 ff. "To preserve the mind in prudence (σώφρονα), and in a mood befitting mortals (βροτείαν) brings (lit. *is*, ἔφυ) a painless life to men who are prompt to obey (ἀπροφασίστοις) in things pertaining to the gods." — **βροτείαν**: *cf.* 396, θνητά.

1005. **τὸ σοφόν**: see on 203.

1007 f. **μεγάλα φανερά**: in 1198 μεγάλα καὶ φανερά. — **ἄγοντα** κτλ.: construe, ἀεὶ ἄγοντα βίον ἐπὶ τὰ καλά. *Cf.* Frg. 671, ὁ δ' εἰς τὸ σῶφρον ἐπ' ἀρετήν τ' ἄγων ἔρως ζηλωτὸς ἀνθρώποισιν.

1009. **ἦμαρ** κτλ.: lit. *throughout the day and into the night, i.e. day and night. Cf.* 425, *H. F.* 505, ἐξ ἡμέρας εἰς νύκτα μὴ λυπούμενοι, Soph. *Ant.* 340, ἔτος εἰς ἔτος. — **εὐαγοῦντα**: with the indefinite subj. of εὐσεβεῖν. — **εὐσεβεῖν, τιμᾶν** (1011): apps. to τάδε.

1010. **τὰ ἔξω νόμιμα δίκας**: *those usages that violate the right. Cf.* 331, also *Andr.* 787, μηδὲν δίκας ἔξω κράτος ἐν θαλάμοις καὶ πόλει δύνασθαι.

ἴτω δίκα φανερὸς ἴτω ξιφηφόρος
φονεύουσα λαιμῶν διαμπὰξ
τὸν ἄθεον ἄνομον ἄδικον Ἐχίονος
τόκον γηγενῆ.

φάνηθι ταῦρος ἢ πολύκρανος ἰδεῖν Ἔπῳδός.
δράκων ἢ πυριφλέγων
ὁρᾶσθαι λέων.
ἴθ', ὦ Βάκχε, θηραγρευτᾷ Βακχᾶν
γελῶντι προσώπῳ περίβαλε
βρόχον ἐπὶ θανάσιμον
ἀγέλαν πεσόντι τὰν Μαινάδων.

ΑΓΓΕΛΟΣ.

ὦ δῶμ' ὃ πρίν ποτ' ηὐτύχεις ἀν' Ἑλλάδα,
Σιδωνίου γέροντος, ὃς τὸ γηγενὲς
δράκοντος ἔσπειρ' ὄφεος ἐν γύαις θέρος,
ὥς σε στενάζω, δοῦλος ὢν μέν, ἀλλ' ὅμως.
[χρηστοῖσι δούλοις συμφορὰ τὰ δεσποτῶν.]

1012 ff. Upon the Ephymnion, see on 897.

1017. **ταῦρος**: *as a bull.* See on 100. Nonnos (*Dionys.* XI. 43 ff.) describes the god as taking the form of the serpent, the lion, and other animals. See Introd. p. 11.

1019. **ὁρᾶσθαι**: the act., as above in *ἰδεῖν*, is generally used in this idiom. H. 952 a; G. 261, 2, Rem.

1020 ff. The text is uncertain; as it stands, construe, *γελῶντι προσώπῳ* (dat. of manner) *περίβαλε βρόχον θηραγρευτᾷ Βακχᾶν πεσόντι ἐπὶ θανάσιμον ἀγέλαν, i.e. τὰν Μαινάδων.* — **θηραγρευτᾷ Βακχᾶν**: *the pursuer of the Bacchantes.* — **βρόχον**: explained by *πεσόντι . . . Μαινάδων.* — **πεσόντι ἐπὶ** κτλ.: lit. *when he attacks, i.e. let him attack a deadly band.* — **θανάσιμον**: contains the leading idea.

1024–1392. The Exodos. The unfolding of the *denouement* begins with the messenger's tidings.

1026. **δράκοντος ὄφεος**: *dragon.* Upon the tautology, *cf.* 1365, *ὄρνιν κύκνον*, *Iph. T.* 1089, *ὄρνις ἀλκυών*, Hom. *Il.* V. 783, *συσὶ κάπροισιν*, *ibid.* XVII. 389, *ταύροιο βοός. Cf.* also the Schol. on *Or.* 479, *γένος μὲν ὁ ὄφις, εἶδος δὲ ὁ δράκων.* — **ἐν γύαις**: superfluous after *γηγενές. Cf. Phoen.* 668, *γαπετεῖς δικὼν ὀδόντας εἰς βαθυσπόρους γύας.*

1027. **ἀλλ' ὅμως**: *cf.* Ar. *Acharn.* 956, *πάντως μὲν οἴσεις οὐδὲν ὑγιές, ἀλλ' ὅμως.*

1028. The line is interpolated from *Med.* 54, where it is followed by *κακῶς πίτνοντα*, requisite to the sense.

ΧΟΡΟΣ.

τί δ' ἔστιν; ἐκ Βακχῶν τι μηνύεις νέον;

ΑΓΓΕΛΟΣ.

Πενθεὺς ὄλωλε, παῖς Ἐχίονος πατρός.

ΧΟΡΟΣ.

ἄναξ ὦ Βρόμιε· θεὸς φαίνει μέγας.

ΑΓΓΕΛΟΣ.

πῶς φής; τί τοῦτ' ἔλεξας; ἢ ἐπὶ τοῖς ἐμοῖς
χαίρεις κακῶς πράσσουσι δεσπόταις, γύναι;

ΧΟΡΟΣ.

εὐάζω ξένα μέλεσι βαρβάροις·
οὐκέτι γὰρ δεσμῶν ὑπὸ φόβῳ πτήσσω.

ΑΓΓΕΛΟΣ.

Θήβας δ' ἀνάνδρους ὧδ' ἄγεις * * * * ;

ΧΟΡΟΣ.

ὁ Διόνυσος ὁ Διὸς παῖς, οὐ Θῆβαι
κράτος ἔχουσ' ἐμόν.

ΑΓΓΕΛΟΣ.

συγγνωστὰ μέν σοι, πλὴν ἐπ' ἐξειργασμένοις

1030. **παῖς πατρός**: a common form of expression where the character of the father is thought of. *Cf. Tro.* 723, λέξας ἀρίστου παῖδα μὴ τρέφειν πατρός, also Soph. *El.* 341, 365, *Phil.* 3. The idea here is, "the child of so illustrious a father as Echion."

1031. The dochmiac rhythm is appropriate to the excitement into which the Chorus are thrown by the news of Pentheus's death. The same rhythm is continued in 1034–5, 1037–8, 1041–2.

1034. **ξένα**: fem.— **βαρβάροις**: *ξένοις.*

1036. There seems to be a lacuna here covering the end of this verse and perhaps also another verse.— **ἀνάνδρους ὧδε**: *i.e.* to such a degree that it will endure this contempt of its prince; some such thought as this may have been expressed in the words that followed. *Cf.* Soph. *O. C.* 917, καί μοι πόλιν κένανδρον ἢ δούλην τινὰ ἔδοξας εἶναι, κἄμ' ἴσον τῷ μηδενί.— **ἄγεις**: *thinkest.*

1038. **ἐμόν**: *over me.* H. 694; G. 147, N. 1.

κακοῖσι χαίρειν, ὦ γυναῖκες, οὐ καλόν.

ΧΟΡΟΣ.

ἔννεπέ μοι, φράσον, τίνι μόρῳ θνήσκει
ἄδικος ἄδικά τ' ἐκπορίζων ἀνήρ;

ΑΓΓΕΛΟΣ.

ἐπεὶ θεράπνας τῆσδε Θηβαίας χθονὸς
λιπόντες ἐξέβημεν Ἀσωποῦ ῥοάς,
λέπας Κιθαιρώνειον εἰσεβάλλομεν
Πενθεύς τε κἀγώ, δεσπότῃ γὰρ εἱπόμην,
ξένος θ' ὃς ἡμῖν πομπὸς ἦν θεωρίας.
πρῶτον μὲν οὖν ποιηρὸν ἴζομεν νάπος,
τά τ' ἐκ ποδῶν σιγηλὰ καὶ γλώσσης ἄπο
σῴζοντες, ὡς ὁρῷμεν οὐχ ὁρώμενοι.
ἦν δ' ἄγκος ἀμφίκρημνον, ὕδασι διάβροχον,
πεύκαισι συσκιάζον, ἔνθα Μαινάδες
καθῆντ' ἔχουσαι χεῖρας ἐν τερπνοῖς πόνοις.
αἱ μὲν γὰρ αὐτῶν θύρσον ἐκλελοιπότα
κισσῷ κομήτην αὖθις ἐξανέστεφον,
αἱ δ' ἐκλιποῦσαι ποικίλ' ὡς πῶλοι ζυγά,

1043. θεράπνας: *abodes.* — χθονός: see on 664.

1044. ἐξέβημεν: trans. H. 712 c.

1045. λέπας: see on 677.

1048. ἴζομεν: the poets sometimes use ἵζω, θάσσω, ἧμαι, and similar verbs as trans. *Cf.* Aesch. *Ag.* 183, σέλμα ἡμένων, Soph. *Aj.* 249, ζυγὸν ἑζόμενον. H. 712 b.

1049 f. τὰ . . . σῴζοντες: *with noiseless foot and silent tongue,* more lit. *keeping silent the* sound *from foot and tongue.*

1052. συσκιάζον: *casting thick shade,* said *poetice* of the place.

1055. κισσῷ: commonly construed with κομήτην, but better with ἐκλελοιπότα, since the latter by itself can hardly suggest the appropriate meaning. Translate, *which had lost its crown of ivy,* lit. *wanting in respect to ivy.* For the dat. instead of the gen., *cf.* Thuc. VI. 69, προθυμίᾳ ἐλλιπεῖς. — κομήτην ἐξανέστεφον: *were wreathing with a garland,* lit. *so that it was garlanded.*

1056. ὡς πῶλοι κτλ.: *cf. Or.* 44, δεμνίων ἄπο πηδᾷ δρομαῖος, πῶλος ὡς ἀπὸ ζυγοῦ. — ἐκλιποῦσαι: to be joined with πῶλοι, as the text stands; and the

βακχεῖον ἀντέκλαζον ἀλλήλαις μέλος.
Πενθεὺς δ' ὁ τλήμων θῆλυν οὐχ ὁρῶν ὄχλον
ἔλεξε τοιάδ'· ὦ ξέν' οὗ μὲν ἔσταμεν,
οὐκ ἐξικνοῦμαι Μαινάδων ὅποι μόθων·
ὄχθον δ' ἐπεμβὰς ἢ ἐλάτην ὑψαύχενα
ἴδοιμ' ἂν ὀρθῶς Μαινάδων αἰσχρουργίαν.
τοὐντεῦθεν ἤδη τοῦ ξένου θέαμ' ὁρῶ·
λαβὼν γὰρ ἐλάτης οὐράνιον ἄκρον κλάδον
κατῆγεν, ἦγεν, ἦγεν εἰς μέλαν πέδον·
κυκλοῦτο δ' ὥστε τόξον ἢ κυρτὸς τροχὸς
τόρνῳ γραφόμενος περιφορὰν ἑλικοδρόμον·
ὣς κλῶν' ὄρειον ὁ ξένος χεροῖν ἄγων
ἔκαμπτεν εἰς γῆν, ἔργματ' οὐχὶ θνητὰ δρῶν.
Πενθέα δ' ἱδρύσας ἐλατίνων ὄζων ἔπι,
ὀρθὸν μεθίει διὰ χερῶν βλάστημ' ἄνω
ἀτρέμα, φυλάσσων μὴ ἀναχαιτίσειέ νιν.

thought seems to be that some of the Maenads are bounding along answering one another with bacchic songs, just as colts spring from the yoke, neighing to one another. It is not improbable, however, that a verse has fallen out. — **ποικίλα ζυγά**: the epithet is used as in the Homeric ἄρματα ποικίλα, *Il.* v. 239.

1060. Construe, οὐκ ἐξικνοῦμαι (*sc.* ὀφθαλμοῖς) ὅποι μόθων Μαινάδων, *sc.* ἐστί, "I cannot see the place where the Maenads are holding their dance." — **μόθων**: a coarse dance, according to the Schol. on Ar. *Eq.* 697.

1063. **θέαμα**: *a wondrous sight. Cf.* 760.

1064. **οὐράνιον**: in the sense of οὐρανόμηκες. *Cf. Tro.* 1087, τείχεα Κυκλώπ' οὐράνια.

1065. **κατῆγεν κτλ.**: the force of the preposition extends to the following verbs. *Cf. Hec.* 167, ἀπωλέσατ' ὠλέσατε, *Med.* 1252, κατίδετ' ἴδετε. — The repetition of the verb pictures the gradual bending of the tree.

1066 f. **ὥστε . . . ἑλικοδρόμον**: *like a bow, or rounded wheel whose encircling outline is marked off with the compasses,* lit. *marked off as to its outline. Cf.* Frg. 385, where the letter Theta is described as follows: κύκλος τις ὡς τόρνοισιν ἐκμετρούμενος, οὗτος δ' ἔχει σημεῖον ἐν μέσῳ σαφές. This use of περιφορά for περιφέρεια does not seem to occur elsewhere, and in so far is against the reading ἑλικοδρόμον adopted in the text.

1068. **ὡς κτλ.**: the thought of the principal sentence is taken up again after the comparison, as in the Homeric similes. For other traces of the epic style in the ἀγγελικαὶ ῥήσεις, see on 1056, 100.

1072. **ἀτρέμα**: *gently, slowly.* — **ἀναχαιτίσειε**: in strict use said of a horse

ὀρθὴ δ' ἐς ὀρθὸν αἰθέρ' ἐστηρίζετο
ἔχουσα νώτοις δεσπότην ἐφήμενον.
ὤφθη δὲ μᾶλλον ἢ κατεῖδε Μαινάδας·
ὅσον γὰρ οὔπω δῆλος ἦν θάσσων ἄνω,
καὶ τὸν ξένον μὲν οὐκέτ' εἰσορᾶν παρῆν,
ἐκ δ' αἰθέρος φωνή τις, ὡς μὲν εἰκάσαι
Διόνυσος, ἀνεβόησεν· ὦ νεάνιδες,
ἄγω τὸν ὑμᾶς κἀμὲ τἀμά τ' ὄργια
γέλων τιθέμενον· ἀλλὰ τιμωρεῖσθέ νιν.
καὶ ταῦθ' ἅμ' ἠγόρευε καὶ πρὸς οὐρανὸν
καὶ γαῖαν ἐστήριζε φῶς σεμνοῦ πυρός.
σίγησε δ' αἰθήρ, σῖγα δ' εὔλειμος νάπη
φύλλ' εἶχε, θηρῶν δ' οὐκ ἂν ἤκουσας βοήν.
αἳ δ' ὠσὶν ἠχὴν οὐ σαφῶς δεδεγμέναι
ἔστησαν ὀρθὰ καὶ διήνεγκαν κόρας.
ὃ δ' αὖθις ἐπεκέλευσεν· ὡς δ' ἐγνώρισαν
σαφῆ κελευσμὸν Βακχίου Κάδμου κόραι,
ἦξαν πελείας ὠκύτητ' οὐχ ἧσσονες,
[ποδῶν ἔχουσαι συντόνοις δρομήμασι]

that rears and throws its rider. The figure is continued in 1074, *νώτοις*.

1073. *And it rose upright high into the air.* — **ὀρθόν**: not strictly applicable to *αἰθέρα*, but repeated in the sense of *rising straight up*, to intensify the picture of Pentheus's elevation.

1076. **ὅσον οὔπω**: *scarcely*. H. 1035 b; Kühn. 555, A 7.

1077. **καί**: where the English idiom uses *when*, a common const. *Cf.* 1082, Soph. *Ant.* 1186, *τυγχάνω κλῇθρα χαλῶσα, καί με φθόγγος βάλλει.*

1078. **φωνή τις**: *cf. Iph. T.* 1385, *ναὸς δ' ἐκ μέσης ἐφθέγξατο βοή τις*, Soph. *O. T.* 1623, *φθέγμα δ' ἐξαίφνης τινὸς θώϋξεν.*

1079. **Διόνυσος**: instead of *Διονύσου* with an implied *φωνή*. *Cf. H. F.* 1002, *ἦλθεν εἰκών, ὡς ὁρᾶν ἐφαίνετο, Παλλάς.* — **νεάνιδες**: doubtless applicable to the most of the Theban bacchantes, though not to their leader, Agaue.

1081. **γέλων**: pred. with *ὑμᾶς . . . ὄργια*. *Cf.* Hdt. III. 29, *γέλωτα ἐμὲ θήσεσθε.*

1087. **ἔστησαν ὀρθά**: *sc. τὰ ὦτα, pricked up their ears*. *Cf.* Soph. *El.* 27, *ὀρθὸν οὖς ἵστησιν.*

1090. **πελείας κτλ.**: *cf.* Soph. *O. C.* 1081, *ἀελλαία ταχύρρωστος πελειάς.*

1091. This verse might be construed here, if *ἧσσονα* be substituted

μήτηρ Ἀγαύη σύγγονοί θ' ὁμόσποροι
πᾶσαί τε Βάκχαι· διὰ δὲ χειμάρρου νάπης
ἀγμῶν τ' ἐπήδων θεοῦ πνοαῖσιν ἐμμανεῖς.
ὡς δ' εἶδον ἐλάτῃ δεσπότην ἐφήμενον,
πρῶτον μὲν αὐτοῦ χερμάδας κραταιβόλους
ἔρριπτον, ἀντίπυργον ἐπιβᾶσαι πέτραν,
ὄζοισί τ' ἐλατίνοισιν ἠκοντίζετο·
ἄλλαι δὲ θύρσους ἵεσαν δι' αἰθέρος
Πενθέως, στόχον δύστηνον· ἀλλ' οὐκ ἤνυτον.
κρεῖσσον γὰρ ὕψος τῆς προθυμίας ἔχων
καθῆστο τλήμων, ἀπορίᾳ λελημμένος.
τελος δὲ δρυΐνοις συντριαινοῦσαι κλάδοις
ῥίζας ἀνεσπάρασσον ἀσιδήροις μοχλοῖς.
ἐπεὶ δὲ μόχθων τέρματ' οὐκ ἐξήνυτον,
ἔλεξ' Ἀγαύη· φέρε, περιστᾶσαι κύκλῳ
πτόρθου λάβεσθε, Μαινάδες, τὸν ἀμβάτην
θῆρ' ὡς ἔλωμεν, μηδ' ἀπαγγείλῃ θεοῦ
χοροὺς κρυφαίους. αἳ δὲ μυρίαν χέρα

for ἧσσονες, or τρέχουσαι for ἔχουσαι. It is, however, quite superfluous.

1096. **αὐτοῦ**: gen. with ἔρριπτον, as with verbs of *aiming at*. *Cf.* 1099, ἵεσαν Πενθέως. — **κραταιβόλους**: nearly equiv. to κραταιῶς. Instead of an adverb the poets often join to the subj. or obj. an adj. formed by composition with the stem of the verb, or that of a synonymous verb. *Cf.* 1111, χαμαιπετὴς πίπτει, *Med.* 277, πανώλης ἀπόλλυμαι.

1097. **ἀντίπυργον**: *towering opposite*. *Cf.* Aesch. *Eum.* 687, πόλιν τήνδ' ὑψίπυργον ἀντεπύργωσαν, *i.e.* reared the fortress of the Areopagus over against the Acropolis.

1098. **ἠκοντίζετο**: lit. *was aimed at*. The subj. is Pentheus. For a similar change of subj. *cf.* 1124.

1100. **στόχον δύστηνον**: *a pitiable aim*. See on 9. — **οὐκ ἤνυτον**: *did not accomplish, sc.* their object.

1101. **κρεῖσσον ὕψος τῆς προθυμίας**: *cf.* Aesch. *Ag.* 1376, ὕψος κρεῖσσον ἐκπηδήματος. — **τῆς προθυμίας**: *sc.* τῶν Βακχῶν. Pentheus sat so high, that the bacchantes in spite of their most eager efforts could not reach him.

1102. **λελημμένος**: rare for εἰλημμένος. *Cf. Ion*, 1113, *Cycl.* 433. Kühn. 343.

1103. **συντριαινοῦσαι**: *shivering in pieces*, lit. *with the trident*. See on 348.

1104. **ἀσιδήροις μοχλοῖς**: repeats δρυΐνοις κλάδοις, expressing wonder at the deed of the bacchantes.

1109. **μυρίαν χέρα**: *cf. Tro.* 1163, μυρίου χερός, *Phoen.* 441, μυρίαν λόγχην.

προσέθεσαν ἐλάτῃ κἀξανέσπασαν χθονός.
ὑψοῦ δὲ θάσσων ὑψόθεν χαμαιπετὴς
πίπτει πρὸς οὖδας μυρίοις οἰμώγμασι
Πενθεύς· κακοῦ γὰρ ἐγγὺς ὢν ἐμάνθανε.
πρώτη δὲ μήτηρ ἦρξεν ἱερία φόνου
καὶ προσπίτνει νιν· ὃ δὲ μίτραν κόμης ἄπο
ἔρριψεν, ὡς νιν γνωρίσασα μὴ κτάνοι
τλήμων Ἀγαύη, καὶ λέγει παρηίδος
ψαύων· ἐγώ τοι, μῆτερ, εἰμὶ παῖς σέθεν
Πενθεύς, ὃν ἔτεκες ἐν δόμοις Ἐχίονος·
οἴκτειρε δ' ὦ μῆτέρ με μηδὲ ταῖς ἐμαῖς
ἁμαρτίαισι σπέρμα σὸν κατακτάνῃς.
ἣ δ' ἀφρὸν ἐξιεῖσα καὶ διαστρόφους
κόρας ἑλίσσουσ', οὐ φρονοῦσ' ἃ χρὴ φρονεῖν,
ἐκ Βακχίου κατείχετ', οὐδ' ἔπειθέ νιν.
λαβοῦσα δ' ὠλέναις ἀριστερὰν χέρα,
πλευραῖσιν ἀντιβᾶσα τοῦ δυσδαίμονος
ἀπεσπάραξεν ὦμον, οὐχ ὑπὸ σθένους,
ἀλλ' ὁ θεὸς εὐμάρειαν ἐπεδίδου χεροῖν.
Ἰνὼ δὲ τἀπὶ θάτερ' ἐξειργάζετο
ῥηγνῦσα σάρκας, Αὐτονόη τ' ὄχλος τε πᾶς
ἐπεῖχε Βακχῶν· ἦν δὲ πᾶσ' ὁμοῦ βοή,
ὃ μὲν στενάζων ὅσον ἐτύγχανεν πνέων,

1114. ἱερία: *as priestess*, with reference to the sacrifice which she offers to Dionysos in killing Pentheus. *Cf.* 1246.

1120. οἴκτειρε δ' ὦ μῆτέρ με: upon the order, *cf.* 1381, *Hec.* 432, *κόμιζ' Ὀδυσσεῦ με.*

1124. ἔπειθε: the subj. is Pentheus.

1126. ἀντιβᾶσα: *pressing her foot against.*

1129. τἀπὶ θάτερ' ἐξειργάζετο: lit. *performed the task upon the other side. Cf.* Ovid, *Met.* III. 722, dextramque precantis abstulit; Inoo lacerata est altera raptu.

1131. ἐπεῖχε: *sc.* αὐτῷ, *pressed upon* him. — πᾶσα βοή: *every kind of cry*, explained by what follows.

1132. ὃ μὲν στενάζων: as if ἐβόων had been used in the preceding clause, while the corresponding member, αἱ δ' ἠλάλαζον, changes to the independent

αἱ δ' ἠλάλαζον. ἔφερε δ' ἡ μὲν ὠλένην,
ἡ δ' ἴχνος αὐταῖς ἀρβύλαις· γυμνοῦντο δὲ
πλευραὶ σπαραγμοῖς· πᾶσα δ' ἠματωμένη
χεῖρας διεσφαίριζε σάρκα Πενθέως.
κεῖται δὲ χωρὶς σῶμα, τὸ μὲν ὑπὸ στύφλοις
πέτραις, τὸ δ' ὕλης ἐν βαθυξύλῳ φόβῃ,
οὐ ῥᾴδιον ζήτημα· κρᾶτα δ' ἄθλιον,
ὅπερ λαβοῦσα τυγχάνει μήτηρ χεροῖν,
πήξασ' ἐπ' ἄκρον θύρσον ὡς ὀρεστέρου
φέρει λέοντος διὰ Κιθαιρῶνος μέσου,
λιποῦσ' ἀδελφὰς ἐν χοροῖσι Μαινάδων.
χωρεῖ δὲ θήρᾳ δυσπότμῳ γαυρουμένη
τειχέων ἔσω τῶνδ', ἀνακαλοῦσα Βάκχιον
τὸν ξυγκύναγον, τὸν ξυνεργάτην ἄγρας,
τὸν καλλίνικον, ἧ δάκρυα νικηφορεῖ.
ἐγὼ μὲν οὖν τῇδ' ἐκποδὼν τῇ ξυμφορᾷ
ἄπειμ', Ἀγαύην πρὶν μολεῖν πρὸς δώματα.
τὸ σωφρονεῖν δὲ καὶ σέβειν τὰ τῶν θεῶν
κάλλιστον· οἶμαι δ' αὐτὸ καὶ σοφώτατον
θνητοῖσιν εἶναι κτῆμα τοῖσι χρωμένοις.

const. *Cf. Heracl.* 39, δυοῖν γερόντοιν δὲ στρατηγεῖται φυγή· ἐγὼ μὲν ἀμφὶ τοῖσδε καλχαίνων τέκνοις, ἡ δ'· αὖ τὸ θῆλυ γένος σῴζει.

1134. **ἴχνος**: *foot*. — **αὐταῖς**: see on 946.

1135. **πλευραί**: *ribs*. The bacchantes laid bare the ribs by tearing off the flesh.

1137. **χωρίς**: *scattered*.

1138. **βαθυξύλῳ**: instead of *βαθυξύλου*. See on *βοτρυώδη*, 534.

1144. *Cf.* Accius, *Bacch.* Frg. XVII. quanta in venando adfecta est laetitudine.

1146 f. **τὸν . . . καλλίνικον**: see on 725. — **ἧ** κτλ.: she *who wins but tears as the victor's prize*.

1148. **ξυμφορᾷ**: for the case, *cf. Supp.* 1113, *ἐκποδὼν εἶναι νέοις*, *Or.* 548, *τοῖς λόγοισιν ἐκποδών*. The const. in its origin is the dat. of interest.

1151. **αὐτό**: *i.e. τὸ σωφρονεῖν* κτλ.

1152. **τοῖσι χρωμένοις**: *sc. αὐτῷ*, *i.e. τῷ σωφρονεῖν* κτλ. For the meaning of *χρωμένοις*, *cf.* 431. — The messenger withdraws.

1153–1167. The Chorus break out into exultation over the triumph of Dionysos, but are interrupted by the

ΧΟΡΟΣ.

ἀναχορεύσωμεν Βάκχιον,
ἀναβοάσωμεν ξυμφορὰν
τὰν τοῦ δράκοντος ἐκγενέτα Πενθέως,
ὃς τὰν θηλυγενῆ στολὰν
νάρθηκά τε πιστὸν Ἄιδαν
ἔλαβεν εὔθυρσον,
ταῦρον προηγητῆρα συμφορᾶς ἔχων.
Βάκχαι Καδμεῖαι,
τὸν καλλίνικον κλεινὸν ἐξεπράξατε
εἰς γόον, εἰς δάκρυα.
καλὸς ἀγών, ἐν αἵματι στάζουσαν
χέρα περιβαλεῖν τέκνου.
ἀλλ' εἰσορῶ γὰρ εἰς δόμους ὁρμωμένην
Πενθέως Ἀγαύην μητέρ' ἐν διαστρόφοις
ὄσσοις, δέχεσθε κῶμον εὐίου θεοῦ.

entrance of Agaue. Verses 1165–7 are spoken by the Coryphaeus.

1156. **θηλυγενῆ**: equiv. to *θήλειαν*. The composition with *-γενής*, as with *-ειδής*, *-ώδης*, *-ήρης*, often merely serves to give the word a fuller sound, a favorite feature in the style of the Tragedies.

1157 f. **νάρθηκα εὔθυρσον**: *the shapely thyrsus*. *Cf. Hipp.* 773, *εὔδοξος φάμα*, *Med.* 200, *δαίτες εὔδειπνοι*, *H. F.* 689, *εὔπαις γόνος*, a form of expression, common with Euripides, in which the last part of the compound is redundant. See on *κραταιβόλους*, 1096. — **πιστὸν Ἄιδαν**: app. to *νάρθηκα*, and commonly translated *certain death*; but the text seems to be incorrect. *Βιστονίδων* (an epithet of the bacchantes, *cf.* Hor. *Carm.* II. 19, 20) has been proposed.

1159. *Cf.* 920, 1017.

1161 f. **τὸν καλλίνικον . . . εἰς γόον**: *ye have made the victorious god* (*cf.* 1147) *glorious in wailing*, *i.e.* in the destruction of his enemies.

1163 f. The text is doubtless corrupt. As it stands, construe, *περιβαλεῖν τέκνου χέρα στάζουσαν ἐν αἵματι* (*αὐτοῦ*). The dat. is the usual const. with *περιβαλεῖν*, but the gen. may be defended by the Homeric phrases, *Il.* I. 393, *περίσχεο παιδός*, V. 21, *περιβῆναι ἀδελφειοῦ*.

1166. **ἐν**: *cf. H. F.* 932, *ἐν στροφαῖσιν ὀμμάτων*.

1167. **κῶμον**: *revel*, said in irony of Agaue's exultant entrance with the sign of the god's triumph. — **εὐίου θεοῦ**: *cf.* 157.

1168–1215. Agaue enters bearing the blood-stained head of Pentheus.

ΑΓΑΥΗ.

Ἀσιάδες Βάκχαι, Στροφή.

ΧΟΡΟΣ.

τί μ᾽ ὀροθύνεις ὤ;

ΑΓΑΥΗ.

φέρομεν ἐξ ὄρεος
ἔλικα νεότομον ἐπὶ μέλαθρα,
μακάριον θήραν.

ΧΟΡΟΣ.

ὁρῶ καί σε δέξομαι σύγκωμον.

ΑΓΑΥΗ.

ἔμαρψα τόνδ᾽ ἄνευ βρόχων
λέοντος ⏑ – ⏑ – νέον ἶνιν,
ὡς ὁρᾶν πάρα.

In what follows, the poet unfolds the tragic Peripetia (ἔστι δὲ περιπέτεια μὲν ἡ εἰς τὸ ἐναντίον τῶν πραττομένων μεταβολή, Arist. *Poet.* 11, 1) which was foreshadowed in the words, δάκρυα νικηφορεῖ, 1147. — The dialogue between the Chorus and Agaue is at first an excited Kommos (1168–1199) chiefly in the dochmiac rhythm, but in 1200 ff. it becomes calmer and changes to the iambic trimeter.

1168. **ὀροθύνεις**: an epic word, but found also in Aesch. *Prom.* 200.

1169 ff. Plutarch in the Life of Crassus tells the following story touching this passage. After the consul in his expedition against the Parthians had been defeated and slain, his head was cut off and sent to the Parthian king, Orodes. Peace had just been brought about between Orodes and the king of Armenia, and at the banquets following, many of the Greek plays were recited, as both princes were conversant with Greek literature. In the midst of one of these entertainments, and while an actor was reciting from this play the parts relating to Agaue, the head of Crassus was thrown in. The actor immediately caught up the head, and assuming the frenzy of a bacchante, rendered these words, *φέρομεν . . . θήραν*. This so pleased the listeners, that he went on till he came to the words, *ἐμὸν τὸ γέρας*, when Promaxaithres, who had slain Crassus, sprang up and claimed that the head was his prize rather than the actor's.

1170. **ἔλικα νεότομον**: by the *fresh-cut twig* Agaue means the head of Pentheus, which takes the place of the ivy-wreath, as the ornament of the thyrsus.

1174. **λέοντος ἶνιν**: *cf.* Aesch. *Ag.* 717, *ἔθρεψεν λέοντος ἶνιν*, also below, 1196, *λεοντοφυῆ*. — *οὐριβάτα* (*cf.* 1141, *ὀρεστέρου*) may have fallen out.

ΧΟΡΟΣ.

πόθεν ἐρημίας;

ΑΓΑΥΗ.

Κιθαιρὼν

ΧΟΡΟΣ.

τί Κιθαιρών;

ΑΓΑΥΗ.

κατεφόνευσέν νιν.

ΧΟΡΟΣ.

τίς ἁ βαλοῦσα πρώτα;

ΑΓΑΥΗ.

ἐμὸν τὸ γέρας.

ΧΟΡΟΣ.

μάκαιρ' Ἀγαύη

ΑΓΑΥΗ.

κληζόμεθ' ἐν θιάσοις.

ΧΟΡΟΣ.

τίς ἄλλα;

ΑΓΑΥΗ.

τὰ Κάδμου

ΧΟΡΟΣ.

τί Κάδμου;

ΑΓΑΥΗ.

γένεθλα

μετ' ἐμὲ μετ' ἐμὲ τοῦδ'
ἔθιγε θηρός.

1176. πόθεν ἐρημίας: *sc.* ἔμαρψας.

1177. τί Κιθαιρών: *Kithairon?* Lit. *Why say Kithairon?* τί is used thus when the word of another is repeated with surprise. *Cf. Phoen.* 1726, τί τλάς, which the Schol. explains, τί λέγεις τοῦτο τὸ τλάς; *cf.* also *Iph. A.* 460, τί παρθένον, *Alc.* 807, τί ζῶσαν, and below 1181, τί Κάδμου, 1184, τί μετέχω.

1181. τίς ἄλλα (fem.): *sc.* ἔβαλεν.

ΧΟΡΟΣ.

εὐτυχεῖς τᾷδ' ἄγρᾳ.

ΑΓΑΥΗ.

μέτεχέ νυν θοίνας. Ἀντιστροφή.

ΧΟΡΟΣ.

τί μετέχω, τλάμων;

ΑΓΑΥΗ.

νέος ὁ μόσχος ἄρ-
τι γένυν ὑπὸ κόρυθ' ἁπαλότριχα
κατάκομον θάλλει.

ΧΟΡΟΣ.

πρέπει γ' ὥστε θὴρ ἄγραυλος φόβῃ.

ΑΓΑΥΗ.

ὁ Βάκχιος κυναγέτας
σοφὸς σοφῶς ἀνέπηλ' ἐπὶ θήρᾳ
τοῦδε Μαινάδας.

ΧΟΡΟΣ.

ὁ γὰρ ἄναξ ἀγρεύς.

ΑΓΑΥΗ.

ἐπαινεῖς;

ΧΟΡΟΣ.

τί δ'; ἐπαινῶ.

ΑΓΑΥΗ.

τάχα δὲ Καδμεῖοι

1185 ff. *The whelp is young, and below the flowing hair of his head his cheeks are just blooming with soft down.* The man and the beast are confused in Agaue's disordered fancy. — **γένυν ἁπαλότριχα θάλλει**: lit. *is blooming as to his downy cheek.* — **κόρυθα**: used figuratively of the hair of the head. — This passage is imitated by Accius, *Bacch.* Frg. VIII. ei languo flora nunc demum irrigat genas.

1188. **πρέπει ὥστε**: *he is like.* *Cf.* Soph. *El.* 664, *πρέπει ὡς τύραννος εἰσορᾶν.* — **φόβῃ**: dat. of respect.

1193. **τί δ'; ἐπαινῶ**: the Chorus reflect (*τί δέ*) before expressing approval.

1194. **Καδμεῖοι**: *sc. ἐπαινέσονται.*

ΧΟΡΟΣ.

καὶ παῖς γε Πενθεὺς ματέρ᾽

ΑΓΑΥΗ.

ἐπαινέσεται

ΧΟΡΟΣ.

λαβοῦσαν ἄγραν

ΑΓΑΥΗ.

τάνδε λεοντοφυῆ

ΧΟΡΟΣ.

περισσὰν

ΑΓΑΥΗ.

περισσῶς.

ΧΟΡΟΣ.

ἀγάλλει;

ΑΓΑΥΗ.

γέγηθα

μεγάλα μεγάλα καὶ
φανερὰ τᾷδε γᾷ

ΧΟΡΟΣ.

κατειργασμένα.

ΧΟΡΟΣ.

δεῖξόν νυν, ὦ τάλαινα, σὴν νικηφόρον
ἀστοῖσιν ἄγραν ἣν φέρουσ᾽ ἐλήλυθας.

1195. **καὶ παῖς** κτλ.: uttered in irony like *καλὸς ἀγών*, 1163. The Chorus in their revengefulness toward Pentheus seem to have no pity for the woe of his mother.

1196. **τάνδε λεοντοφυῆ**: *sc.* *λαβοῦσαν ἄγραν*.

1197. **περισσὰν** (*ἄγραν*), **περισσῶς** (*λαβοῦσαν*): *wondrous, in a wondrous way*. Both words are understood in a sense different from that in which they are uttered. Agaue explains her meaning in *περισσῶς* in 1209.

1199. **φανερὰ τᾷδε γᾷ**: *in the sight of this land, i.e. famous throughout this land*. — **κατειργασμένα**: goes with the subj. of *γέγηθα* and governs *μεγάλα* κτλ. The Chorus take the word out of the mouth of Agaue.

ΑΓΑΥΗ.

ὦ καλλίπυργον ἄστυ Θηβαίας χθονὸς
ναίοντες, ἔλθεθ' ὡς ἴδητε τήνδ' ἄγραν,
Κάδμου θυγατέρες θηρὸς ἣν ἠγρεύσαμεν
οὐκ ἀγκυλητοῖς Θεσσαλῶν στοχάσμασιν,
οὐ δικτύοισιν, ἀλλὰ λευκοπήχεσι
χειρῶν ἀκμαῖσι. κᾆτα κομπάζειν μάτην
καὶ λογχοποιῶν ὄργανα κτᾶσθαι χρεών;
ἡμεῖς δέ γ' αὐτῇ χειρὶ τόνδε θ' εἵλομεν
χωρίς τέ γ' ἀθέρος ἄρθρα διεφορήσαμεν.
ποῦ μοι πατὴρ ὁ πρέσβυς; ἐλθέτω πέλας.
Πενθεύς τ' ἐμὸς παῖς ποῦ 'στιν; αἰρέσθω λαβὼν
πηκτῶν πρὸς οἴκους κλιμάκων προσαμβάσεις,
ὡς πασσαλεύσῃ κρᾶτα τριγλύφοις τόδε
λέοντος ὃν πάρειμι θηράσασ' ἐγώ.

1204. **θηρός**: dependent upon ἣν (ἄγραν).

1205. **ἀγκυλητοῖς**: said of javelins which were hurled with the ἀγκύλη. This was a leathern thong which, being wound round the javelin, was suddenly unwound at the moment the weapon was thrown. In this way there was added to the direct motion of the javelin a rotary motion about the longitudinal axis. See Guhl and Koner, *Life of the Greeks and Romans*. — **Θεσσαλῶν**: *cf.* *Hipp.* 221, Θεσσαλὸν ὕρπακα, upon which the Schol. remarks, Θεσσαλῶν γὰρ εὕρημα τὸ δόρυ.

1207. **κομπάζειν μάτην**: *boast without reason*, *i.e.* over the vanquishing of beasts by arms, when Agaue has accomplished this with unaided hands.

1209 f. **τέ, τέ**: *both, and*, as if the second clause were ἄρθρα τε διεφορήσαμεν only, and αὐτῇ χειρί were joined with both clauses. — **ἀθέρος**: *the spear-point*.

1212. **αἰρέσθω λαβών**: *let him take and raise*. αἴρεσθαι is used here in the sense of the active. *Cf.* Xen. *Hell.* VI. 2, 29, αἰρόμενος τοὺς ἱστούς.

1213. **πηκτῶν**: *firm*. — **κλιμάκων προσαμβάσεις**: lit. *steps of the ladders*, *i.e. ladders*. *Cf.* *Phoen.* 489, κλιμάκων προσαμβάσεις, 1173, κλίμακος προσαμβάσεις, Aesch. *Theb.* 466, κλίμακος προσαμβάσεις.

1214. *Cf.* Aesch. *Ag.* 578, θεοῖς λάφυρα ταῦτα τοῖς καθ' Ἑλλάδα δόμοις ἐπασσάλευσαν ἀρχαῖον γάνος.

1216–1329. Kadmos enters, followed by attendants who bear upon a bier the fragments of Pentheus's body. Then follows the *anagnorisis*, the recognition leading to the *denouement*.

ΚΑΔΜΟΣ.

ἔπεσθέ μοι φέροντες ἄθλιον βάρος
Πενθέως, ἕπεσθε, πρόσπολοι, δόμων πάρος,
οὗ σῶμα μόχθων μυρίοις ζητήμασι
φέρω τόδ' εὑρὼν ἐν Κιθαιρῶνος πτυχαῖς
διασπαρακτόν, κοὐδὲν ἐν ταὐτῷ πέδῳ
λαβών, ἐν ὕλῃ κείμενον δυσευρέτῳ.
ἤκουσα γάρ του θυγατέρων τολμήματα,
ἤδη κατ' ἄστυ τειχέων ἔσω βεβὼς
σὺν τῷ γέροντι Τειρεσίᾳ Βακχῶν πάρα·
πάλιν δὲ κάμψας εἰς ὄρος κομίζομαι
τὸν κατθανόντα παῖδα Μαινάδων ὕπο.
καὶ τὴν μὲν Ἀκταίων' Ἀρισταίῳ ποτὲ
τεκοῦσαν εἶδον Αὐτονόην Ἰνώ θ' ἅμα
ἔτ' ἀμφὶ δρυμοῖς οἰστροπλῆγας ἀθλίας,
τὴν δ' εἶπέ τίς μοι δεῦρο βακχείῳ ποδὶ
στείχειν Ἀγαύην, οὐδ' ἄκραντ' ἠκούσαμεν·
λεύσσω γὰρ αὐτήν, ὄψιν οὐκ εὐδαίμονα.

ΑΓΑΥΗ.

πάτερ, μέγιστον κομπάσαι πάρεστί σοι,

1216. **ἄθλιον βάρος**: *cf.* Soph. *El.* 1140, where Electra uses the same expression of the ashes of Orestes.

1218. **μόχθων μυρίοις ζητήμασι**: *with many a weary search.* The gen. expresses quality. *Cf. Iph. A.* 1230, *πόνων τιθηνοὺς ἀποδιδοῦσα τροφάς*, Aesch. *Prom.* 900, *δυσπλάνοις ἀλατείαις πόνων*, Soph. *El.* 19, *μέλαινα ἄστρων εὐφρόνη.*

1221. Weecklein regards the line as added, unnecessarily, to supplement *οὐδὲν ἐν ταὐτῷ πέδῳ.* Most editors, however, retain it. — **δυσευρέτῳ**: *hard to find the way through, impenetrable.* Others explain it, *in which a thing is hard to find.* Either interpretation is forced. Reiske suggests *δυσεύρετον* referring to *σῶμα.*

1227 f. *Cf.* 229 f.

1229. **ἀθλίας**: expressing the feeling awakened by the sight of the *οἰστροπλῆγας.*

1230. **βακχείῳ ποδί**: *i.e.* with the frenzied step of the Bacchic reveler.

1232. **ὄψιν**: see on 9. *Cf. Or.* 725, *εἰσορῶ τόνδε φίλτατον βροτῶν στείχοντα, ἡδεῖαν ὄψιν.*

1233. **μέγιστον**: equiv. to *μέγιστον κόμπον. Cf.* the expressions *μέγα*, and *μεγάλα λέγειν, φρονεῖν*, etc.

πάντων ἀρίστας θυγατέρας σπεῖραι μακρῷ
θνητῶν· ἁπάσας εἶπον, ἐξόχως δ' ἐμέ,
ἣ τὰς παρ' ἱστοῖς ἐκλιποῦσα κερκίδας
εἰς μεῖζον ἧκω, θῆρας ἀγρεύειν χεροῖν.
φέρω δ' ἐν ὠλέναισιν, ὡς ὁρᾷς, τάδε
λαβοῦσα τἀριστεῖα, σοῖσι πρὸς δόμοις
ὡς ἂν κρεμασθῇ· σὺ δὲ πάτερ δέξαι χεροῖν·
γαυρούμενος δὲ τοῖς ἐμοῖς ἀγρεύμασι
κάλει φίλους εἰς δαῖτα· μακάριος γὰρ εἶ,
μακάριος, ἡμῶν τοιάδ' ἐξειργασμένων.

ΚΑΔΜΟΣ.

ὦ πένθος οὐ μετρητὸν οὐδ' οἷόν τ' ἰδεῖν,
φόνον ταλαίναις χερσὶν ἐξειργασμένων.
καλὸν τὸ θῦμα καταβαλοῦσα δαίμοσιν
ἐπὶ δαῖτα Θήβας τάσδε κἀμὲ παρακαλεῖς.
οἴμοι κακῶν μὲν πρῶτα σῶν, ἔπειτ' ἐμῶν·
ὡς ὁ θεὸς ἡμᾶς ἐνδίκως μέν, ἀλλ' ἄγαν
Βρόμιος ἄναξ ἀπώλεσ' οἰκεῖος γεγώς.

ΑΓΑΥΗ.

ὡς δύσκολον τὸ γῆρας ἀνθρώποις ἔφυ
ἔν τ' ὄμμασι σκυθρωπόν. εἴθε παῖς ἐμὸς
εὔθηρος εἴη, μητρὸς εἰκασθεὶς τρόποις,
ὅτ' ἐν νεανίαισι Θηβαίοις ἅμα
θηρῶν ὀριγνῷτ'. ἀλλὰ θεομαχεῖν μόνον

1245. ἐξειργασμένων: *sc. ὑμῶν*, the const. and in part the words of 1243, being repeated to set the real deed in strong contrast with the supposed deed; *since it is murder* (and not the deed you fancy) *that you have wrought*. The subj. of the partic. is often omitted when the context suggests it. H. 972 a; G. 278, N.

1248. κακῶν μὲν πρῶτα σῶν: instead of the usual order, *κακῶν πρῶτα μὲν σῶν*.

1254. ἐν, ἅμα: for the redundancy, *cf. Ion*, 717, *πηδᾷ ἅμα σὺν Βάκχαις*.

1255. ὀριγνῷτο: the mode is assimilated to that of the leading verb. H. 919 a; G. 235, 1.

οἷός τ' ἐκεῖνος. νουθετητέος, πάτερ,
σοὐστίν. τίς αὐτὸν δεῦρ' ἂν ὄψιν εἰς ἐμὴν
καλέσειεν, ὡς ἴδῃ με τὴν εὐδαίμονα;

ΚΑΔΜΟΣ.

φεῦ φεῦ· φρονήσασαι μὲν οἳ' ἐδράσατε,
ἀλγήσετ' ἄλγος δεινόν· εἰ δὲ διὰ τέλους
ἐν τῷδ' ἀεὶ μενεῖτ' ἐν ᾧ καθέστατε,
οὐκ εὐτυχοῦσαι δόξετ' οὐχὶ δυστυχεῖν.

ΑΓΑΥΗ.

τί δ' οὐ καλῶς τῶνδ' ἢ τί λυπηρῶς ἔχει;

ΚΑΔΜΟΣ.

πρῶτον μὲν εἰς τόνδ' αἰθέρ' ὄμμα σὸν μέθες.

ΑΓΑΥΗ.

ἰδού· τί μοι τόνδ' ἐξυπεῖπας εἰσορᾶν;

ΚΑΔΜΟΣ.

ἔθ' αὑτὸς ἢ σοι μεταβολὰς ἔχειν δοκεῖ;

ΑΓΑΥΗ.

λαμπρότερος ἢ πρὶν καὶ διιπετέστερος.

ΚΑΔΜΟΣ.

τὸ δὲ πτοηθὲν τόδ' ἔτι σῇ ψυχῇ πάρα;

1257 f. **σοὐστίν**: *σοί ἐστιν.* — **τίς ἂν καλέσειεν**: equiv. to a wish. Similarly *πῶς ἄν* is often used. *Cf. Med.* 97, *πῶς ἂν ὀλοίμαν; Hipp.* 345, *πῶς ἂν σύ μοι λέξειας;* H. 870 c.

1263. The question shows that Agaue's reason is already beginning to return.

1264 ff. Kadmos seeks first of all to fix the wandering senses of Agaue, and then by awakening her memory to bring her gradually to full consciousness.

1265. **ἰδού**: see on 198.

1267. **διιπετέστερος**: **διαυγέστερος** (Etym. Magn.), *clearer.*

ΑΓΑΥΗ.

οὐκ οἶδα τοὔπος τοῦτο, γίγνομαι δέ πως
ἔννους μετασταθεῖσα τῶν πάρος φρενῶν.

ΚΑΔΜΟΣ.

κλύοις ἂν οὖν τι κἀποκρίναι' ἂν σαφῶς;

ΑΓΑΥΗ.

ὡς ἐκλέλησμαί γ' ἃ πάρος εἴπομεν, πάτερ.

ΚΑΔΜΟΣ.

εἰς ποῖον ἦλθες οἶκον ὑμεναίων μέτα;

ΑΓΑΥΗ.

σπαρτῷ μ' ἔδωκας, ὡς λέγουσ', Ἐχίονι.

ΚΑΔΜΟΣ.

τίς οὖν ἐν οἴκοις παῖς ἐγένετο σῷ πόσει;

ΑΓΑΥΗ.

Πενθεύς, ἐμῇ τε καὶ πατρὸς κοινωνίᾳ.

ΚΑΔΜΟΣ.

τίνος πρόσωπον δῆτ' ἐν ἀγκάλαις ἔχεις;

ΑΓΑΥΗ.

λέοντος, ὥς γ' ἔφασκον αἱ θηρώμεναι.

1269 f. If the interruption of the *stichomythia* is not due to the interpolator, it may be designed to mark more vividly the gradual return of Agaue's reason. But see App.

1272. **ὡς, γέ**: *yes, for*, with reference to *σαφῶς*. — In saying that she has forgotten her former words, Agaue expresses her consciousness that her former state is passing away; at the same time the vagueness of her answer shows that her self-possession is not yet complete.

1273. **ὑμεναίων μέτα**: *cf.* 380, *μετὰ αὐλοῦ*.

1274. **σπαρτῷ**: see on 264. — **ὡς λέγουσι**: with *σπαρτῷ*.

1276. **πατρός**: *his father*. — **κοινωνίᾳ**: *intercourse*.

1278. In the preceding conversa-

ΚΑΔΜΟΣ.

σκέψαι νυν ὀρθῶς, βραχὺς ὁ μόχθος εἰσιδεῖν.

ΑΓΑΥΗ.

ἔα, τί λεύσσω; τί φέρομαι τόδ' ἐν χεροῖν;

ΚΑΔΜΟΣ.

ἄθρησον αὐτὸ καὶ σαφέστερον μάθε.

ΑΓΑΥΗ.

ὁρῶ μέγιστον ἄλγος ἡ τάλαιν' ἐγώ.

ΚΑΔΜΟΣ.

μῶν σοι λέοντι φαίνεται προσεικέναι;

ΑΓΑΥΗ.

οὔκ· ἀλλὰ Πενθέως ἡ τάλαιν' ἔχω κάρα.

ΚΑΔΜΟΣ.

ἠμαγμένον γε πρόσθεν ἢ σὲ γνωρίσαι.

ΑΓΑΥΗ.

τίς ἔκτανέν νιν; πῶς ἐμὰς ἦλθεν χέρας;

ΚΑΔΜΟΣ.

δύστην' ἀλήθει', ὡς ἐν οὐ καιρῷ πάρει.

ΑΓΑΥΗ.

λέγ', ὡς τὸ μέλλον καρδία πήδημ' ἔχει.

tion Agaue has forgotten the object in her hands, and answers here without looking at it.

1280. **φέρομαι**: upon the voice, *cf.* *Cycl.* 87, ἀμφὶ δ' αὐχέσι τεύχη φέρονται.

1285. **πρόσθεν ἤ**: see on 747.

1286. **ἐμὰς ἦλθεν χέρας**: upon the acc. *cf.* *Heracl.* 931, χεῖρας ἵξεσθαι σέθεν.

1287. **ὡς . . . πάρει**: the moment of Agaue's first shock of horror at beholding the head of her son is no fitting time to tell her of her part in his death. — **ἐν οὐ καιρῷ**: equiv. to ἀκαίρως. See on 395.

1288. **τὸ μέλλον**: *what is coming, i.e.* "what I must hear." The acc. is

ΚΑΔΜΟΣ.

σύ νιν κατέκτας καὶ κασίγνηται σέθεν.

ΑΓΑΥΗ.

ποῦ δ' ὤλετ'; ἦ κατ' οἶκον; ἢ ποίοις τόποις;

ΚΑΔΜΟΣ.

οὗπερ πρὶν Ἀκταίωνα διέλαχον κύνες.

ΑΓΑΥΗ.

τί δ' εἰς Κιθαιρῶν' ἦλθε δυσδαίμων ὅδε;

ΚΑΔΜΟΣ.

ἐκερτόμει θεὸν σάς τε βακχείας μολών.

ΑΓΑΥΗ.

ἡμεῖς δ' ἐκεῖσε τίνι τρόπῳ κατήραμεν;

ΚΑΔΜΟΣ.

ἐμάνητε, πᾶσά τ' ἐξεβακχεύθη πόλις.

ΑΓΑΥΗ.

Διόνυσος ἡμᾶς ὤλεσ', ἄρτι μανθάνω.

ΚΑΔΜΟΣ.

ὕβριν γ' ὑβρισθείς· θεὸν γὰρ οὐχ ἡγεῖσθέ νιν.

governed by the trans. phrase πήδημ' ἔχει. H. 713.

1291. διέλαχον: the same as διεσπάσαντο, 339.

1293. ἐκερτόμει κτλ.: these words do not form an appropriate answer to the question; and, further, it is difficult to account for Agaue's question in 1301 after the statement here made. Perhaps ἐκερτόμει has displaced κατασκοπεῖν or κατάσκοπος. *Cf.* 916, 956, 981. For the const. ἦλθε κατασκοπεῖν, *he went to spy out*, *cf. Med.* 1303, ἦλθον ἐκσῶσαι, *Iph. A.* 678, χώρει ὀφθῆναι, *Soph. O. C.* 12, μανθάνειν ἥκομεν.

1295. ἐξεβακχεύθη: in the same sense as ἐξέμηνα, 36.

1297. ὕβριν: see on 247.

ΑΓΑΥΗ.

τὸ φίλτατον δὲ σῶμα ποῦ παιδός, πάτερ;

ΚΑΔΜΟΣ.

ἐγὼ μόλις τόδ' ἐξερευνήσας φέρω.

ΑΓΑΥΗ.

ἦ πᾶν ἐν ἄρθροις συγκεκλημένον καλῶς;

ΚΑΔΜΟΣ.

* * * * * * *

ΑΓΑΥΗ.

Πενθεῖ δὲ τί μέρος ἀφροσύνης προσῆκ' ἐμῆς;

ΚΑΔΜΟΣ.

ὑμῖν ἐγένεθ' ὅμοιος, οὐ σέβων θεόν.
τοιγὰρ συνῆψε πάντας εἰς μίαν βλάβην,
ὑμᾶς τε τόνδε θ', ὥστε διολέσαι δόμους
κἄμ', ὅστις ἄτεκνος ἄρσενων παίδων γεγὼς
τῆς σῆς τόδ' ἔρνος, ὦ τάλαινα, νηδύος
αἴσχιστα καὶ κάκιστα κατθανόνθ' ὁρῶ,
ᾧ δῶμ' ἀνέβλεφ', ὃς συνεῖχες, ὦ τέκνον,
τοὐμὸν μέλαθρον, παιδὸς ἐξ ἐμῆς γεγώς,
πόλει τε τάρβος ἦσθα· τὸν γέροντα δὲ

1300. ἦ πᾶν κτλ.: *sc.* ἐξηρεύνησας.— ἐν . . . καλῶς: lit. *well compact in respect to the parts, i.e. with the parts unsevered.* Agaue has some foreboding of the real state of the case. The answer of Kadmos must have been somewhat as follows: *οὔκ, ἀλλὰ χωρὶς ἐν πέτραις ἐσπαρμένον.*

1305. ἄτεκνος ἀρσένων παίδων: *cf.* Hdt. 1. 109, *ἄπαις ἔρσενος γόνου*, Soph. *O. C.* 677, *ἀνήνεμον πάντων χειμώνων.*— In *Phoen.* 7, Euripides follows the common legend in making Kadmos the father of Polydoros.

1306 f. ἔρνος κατθανόντα: *constructio ad sensum.* H. 633; G. 138, N. 4.

1308. ᾧ ἀνέβλεπε: for the dat. *cf. Ion*, 1467, *ἀελίου ἀναβλέπει λαμπάσιν.*— ὃς συνεῖχες: in his grief Kadmos breaks out into direct address to Pentheus. Upon *συνέχω*, *cf.* 392.

οὐδεὶς ὑβρίζειν ἤθελ' εἰσορῶν τὸ σὸν
κάρα· δίκην γὰρ ἀξίαν ἐλάμβανες.
νῦν δ' ἐκ δόμων ἄτιμος ἐκβεβλήσομαι
ὁ Κάδμος ὁ μέγας, ὃς τὸ Θηβαίων γένος
ἔσπειρα κἀξήμησα κάλλιστον θέρος.
ὦ φίλτατ' ἀνδρῶν—καὶ γὰρ οὐκέτ' ὢν ὅμως
τῶν φιλτάτων ἔμοιγ' ἀριθμήσει, τέκνον—
οὐκέτι γενείου τοῦδε θιγγάνων χερί,
τὸν μητρὸς αὐδῶν πατέρα προσπτύξει, τέκνον,
λέγων· τίς ἀδικεῖ, τίς σ' ἀτιμάζει, γέρον;
τίς σὴν ταράσσει καρδίαν λυπηρὸς ὤν;
λέγ', ὡς κολάζω τὸν ἀδικοῦντά σ', ὦ πάτερ.
νῦν δ' ἄθλιος μέν εἰμ' ἐγώ, τλήμων δὲ σύ,
οἰκτρὰ δὲ μήτηρ, τλήμονες δὲ σύγγονοι.
εἰ δ' ἔστιν ὅστις δαιμόνων ὑπερφρονεῖ,
εἰς τοῦδ' ἀθρήσας θάνατον ἡγείσθω θεούς.

ΧΟΡΟΣ.

τὸ μὲν σὸν ἀλγῶ, Κάδμε· σὸς δ' ἔχει δίκην
παῖς παιδὸς ἀξίαν μέν, ἀλγεινὴν δὲ σοί.

ΑΓΑΥΗ.

ὦ πάτερ, ὁρᾷς γὰρ τἄμ' ὅσῳ μετεστράφη
* * * * * * * *

1312. ἐλάμβανες: the hypothetical indic. H. 895, note; G. 226, 2. The omission of ἄν emphasizes the certainty of the conclusion. *Cf.* Soph. *El.* 914, οὔτε δρῶσ' ἐλάνθανεν. Kr. *Spr.* 54, 10, 1.

1317. ἀριθμήσει: see on 588.

1319. τὸν μητρὸς πατέρα: see on 725.

1323 f. ἄθλιος, τλήμων, οἰκτρά, τλήμονες: an *anaphora* in which synonyms are used instead of the same word repeated. *Cf.* Soph. *Ant.* 898, φίλη μὲν ἦξειν πατρί, προσφιλὴς δὲ σοί, μῆτερ, φίλη δὲ σοί, κασίγνητον κάρα.

1327. σός: instead of σῆς. See on βοτρυώδη, 534.

1329. Between this line and 1331, which follows immediately in the Ms., there is a lacuna covering Agaue's lament and the beginning of Dionysos's speech. The omission is probably due to the loss of an entire leaf of the earlier Ms. Concerning the

ΔΙΟΝΥΣΟΣ.

* * * * * * * *

δράκων γενήσει μεταβαλών, δάμαρ τε σή,
ἣν Ἄρεος ἔσχες Ἁρμονίαν θνητὸς γεγώς,
ἐκθηριωθεῖσ' ὄφεος ἀλλάξει τύπον.
ὄχον δὲ μόσχων, χρησμὸς ὡς λέγει Διός,
ἐλᾷς μετ' ἀλόχου, βαρβάρων ἡγούμενος.
πολλὰς δὲ πέρσεις ἀναρίθμῳ στρατεύματι

general purport of Agaue's speech, we obtain information from two passages in the Rhetor, Apsines: *παρὰ τῷ Εὐριπίδῃ τοῦ Πενθέως ἡ μήτηρ Ἀγάυη ἀπαλλαγεῖσα τῆς μανίας καὶ γνωρίσασα τὸν παῖδα τὸν ἑαυτῆς διεσπασμένον κατηγορεῖ μὲν αὐτῆς* (Walz *Rhet. Gr.* IX. p. 587), and *ἕκαστον γὰρ αὐτοῦ τῶν μελῶν ἡ μήτηρ ἐν ταῖς χερσὶ κρατοῦσα καθ' ἕκαστον αὐτῶν οἰκτίζεται* (*ibid.* p. 590). A portion of Agaue's speech, therefore, consisted of her self-reproach, and her lamentation over the body of Pentheus as she takes the torn parts in her hands. 1330 is recovered from the Schol. on Dion. P. 391, who cites it in connection with 1331. For the restoration of some of the omitted verses, see App.

1330 ff. Dionysos, now in his character as a god, appears above, upon the *θεολογεῖον*, and announces to Kadmos and his wife, Harmonia, their destiny. Euripides is fond of introducing at the end of his plays prophecies, sometimes based upon later and obscure legends, which follow out the fortunes of his characters beyond the events immediately connected with the play. In this case the predictions are apparently designed to show to Kadmos the continuing misfortune brought upon his whole family, and at the same time the alleviation the gods have in store for him. Euripides follows, at least in part, the form of the legend which has been preserved by Apollod. (III. 5, 4). According to this form of the legend, Kadmos and Harmonia left Thebes and came to the Encheleis. And when these were attacked in war by the Illyrians, the oracle declared that they would conquer, if they should have Kadmos and Harmonia as their leaders. The Encheleis, therefore, made these their leaders, and came off the victors. Kadmos then became king of the Illyrians, and there was born to him a son, Illyrios. Later Kadmos and Harmonia were both changed into dragons, and sent away by Zeus to Elysium.

1331. **ἐκθηριωθεῖσα**: *turned to a beast. Cf. Supp.* 703, *ἐξηνδρωμένος*, Aesch. *Cho.* 549, *ἐκδρακοντωθείς*.

1332. **ἣν . . . Ἁρμονίαν**: *cf.* Apollod. III. 4, 2, *Ζεὺς δ' ἔδωκεν αὐτῷ* (Kadmos) *γυναῖκα Ἁρμονίαν, Ἀφροδίτης καὶ Ἄρεος θυγατέρα.*

1333. **ὄχον μόσχων**: the Etym. Magn. under the word **Βουθόη** preserves the legend, that Kadmos came from Thebes into Illyria upon a chariot drawn by oxen. But *βαρβάρων ἡγούμενος* would seem to connect the journey here mentioned with some later expedition at the head of a bar-

πόλεις· ὅταν δὲ Λοξίου χρηστήριον
διαρπάσωσι, νόστον ἄθλιον πάλιν
σχήσουσι· σὲ δ' Ἄρης Ἁρμονίαν τε ῥύσεται
μακάρων τ' ἐς αἶαν σὸν καθιδρύσει βίον.
ταῦτ' οὐχὶ θνητοῦ πατρὸς ἐκγεγὼς λέγω
Διόνυσος, ἀλλὰ Ζηνός· εἰ δὲ σωφρονεῖν
ἔγνωθ', ὅτ' οὐκ ἠθέλετε, τὸν Διὸς γόνον
εὐδαιμονοῖτ' ἂν σύμμαχον κεκτημένοι.

ΑΓΑΥΗ.

Διόνυσε, λισσόμεσθά σ', ἠδικήκαμεν.

ΔΙΟΝΥΣΟΣ.

ὄψ' ἐμάθεθ' ἡμᾶς, ὅτε δὲ χρῆν, οὐκ ᾔδετε.

ΑΓΑΥΗ.

ἐγνώκαμεν ταῦτ'· ἀλλ' ἐπεξέρχει λίαν.

ΔΙΟΝΥΣΟΣ.

καὶ γὰρ πρὸς ὑμῶν θεὸς γεγὼς ὑβριζόμην.

ΑΓΑΥΗ.

ὀργὰς πρέπει θεοὺς οὐχ ὁμοιοῦσθαι βροτοῖς.

ΔΙΟΝΥΣΟΣ.

πάλαι τάδε Ζεὺς οὑμὸς ἐπίνευσεν πατήρ.

barian force; perhaps that against the Illyrians (see on 1330), or perhaps the combined expedition of the Illyrians and Encheleis against Thebes (see on 1336). The latter reference is favored by the following lines, and by *ἡγούμενος λόγχαισιν*, 1360, which appears to answer to *βαρβάρων ἡγούμενος* of this passage.

1336. Herodotus (IX. 42) speaks of an oracle which foretold destruction to the Illyrians and Encheleis in consequence of the plundering of the shrine at Delphi. The connection of Kadmos with this expedition seems to be an invention of Euripides.

1343. **εὐδαιμονοῖτε**: the opt. represents the conclusion, not as a certainty, but as a possibility. H. 901; G. 227, 1; GMT. 54, 1.

1345. **ᾔδετε**: a rare form. H. 491 a; G. 127, VII. N.

ΑΓΑΥΗ.

αἰαῖ, δέδοκται, πρέσβυ, τλήμονες φυγαί.

ΔΙΟΝΥΣΟΣ

τί δῆτα μέλλεθ' ἅπερ ἀναγκαίως ἔχει;

ΚΑΔΜΟΣ.

ὦ τέκνον, ὡς εἰς δεινὸν ἤλθομεν κακόν,
σύ θ' ἡ τάλαινα σύγγονοί θ' ὁμόσποροι
ἐγώ θ' ὁ τλήμων βαρβάρους ἀφίξομαι
γέρων μέτοικος· ἔτι δέ μοὐστὶ θέσφατον
εἰς Ἑλλάδ' ἀγαγεῖν μιγάδα βάρβαρον στρατόν.
καὶ τὴν Ἄρεως παῖδ' Ἁρμονίαν δάμαρτ' ἐμὴν
δράκων δρακαίνης σχῆμ' ἔχουσαν ἀγρίας
ἄξω ἐπὶ βωμοὺς καὶ τάφους Ἑλληνικούς,
ἡγούμενος λόγχαισιν· οὐδὲ παύσομαι
κακῶν ὁ τλήμων, οὐδὲ τὸν καταιβάτην
Ἀχέροντα πλεύσας ἥσυχος γενήσομαι.

ΑΓΑΥΗ.

ὦ πάτερ, ἐγὼ δὲ σοῦ στερεῖσα φεύξομαι.

ΚΑΔΜΟΣ.

τί μ' ἀμφιβάλλεις χερσίν, ὦ τάλαινα παῖ,

1349. **τάδε**: *i.e.* the punishment. — **Ζεὺς ἐπένευσεν**: the punishment is not a mere act of personal revenge upon the part of Dionysos. The fault of Pentheus had touched even the supreme god himself (*cf.* 518).

1350. **δέδοκται φυγαί**: in this const. of a sing. verb with a pl. subj., the so-called *σχῆμα Πινδαρικόν*, the verb stands first, and the subj. is at first thought of indeterminately, but afterwards made specific by the substantive. H. 605; G. 135, N. 5.

1354. As the text stands, the const. is anacoluthic. The regular construction would be, *ἐγὼ θ' ὁ τλήμων, ὃς ἀφίξεται.*

1360. **ἡγούμενος λόγχαισιν**: see on 52.

1361 f. **καταιβάτην**: *descending*. *Cf.* Hom. *Od.* v. 185, *κατειβόμενον Στυγὸς ὕδωρ.* — **οὐδὲ ἥσυχος γενήσομαι**: because even there he would retain the form of the dragon. — **Ἀχέροντα πλεύσας**: see on 307.

ὄρνιν ὅπως κηφῆνα πολιόχρων κύκνον;

ΑΓΑΥΗ.

ποῖ γὰρ τράπωμαι πατρίδος ἐκβεβλημένη;

ΚΑΔΜΟΣ.

οὐκ οἶδα, τέκνον· μικρὸς ἐπίκουρος πατήρ.

ΑΓΑΥΗ.

χαῖρ', ὦ μέλαθρον, χαῖρ', ὦ πατρία
πόλις· ἐκλείπω σ' ἐπὶ δυστυχίᾳ
φυγὰς ἐκ θαλάμων.

ΚΑΔΜΟΣ.

στεῖχέ νυν, ὦ παῖ, τὸν Ἀρισταίου
* * * * * *

ΑΓΑΥΗ.

στένομαί σε, πάτερ.

ΚΑΔΜΟΣ.

κἀγὼ σέ, τέκνον,
καὶ σὰς ἐδάκρυσα κασιγνήτας.

1365. **ὄρνιν κύκνον**: see on 1026. — **κηφῆνα**: *helpless, worn-out. Cf. Tro.* 191, *ποῦ πᾷ γαίας δουλεύσω γραῦς, ὡς κηφήν.* — Wecklein explains the comparison as referring to the white hair of Kadmos. *Cf.* Ar. *Vesp.* 1064, *κύκνου τ' ἔτι πολιώτεραι δὴ αἵδ' ἐπανθοῦσιν τρίχες.* Others explain it of the remarkable affection for its parent attributed to the swan. *Cf. El.* 151, where Electra laments for her father, *οἷα τις κύκνος ἀχέτας ποταμίοις παρὰ χεύμασιν πατέρα φίλτατον καλεῖ.*

1366. **γάρ**: introducing the ground of the despair manifested.

1369. **ἐπὶ δυστυχίᾳ**: equiv. to *δυστυχοῦσα. Cf.* Soph. *El.* 108, *ἐπὶ κωκυτῷ, i.e. κωκύουσα.*

1371. **τὸν Ἀρισταίου**: the rest of the sentence is lost. Kadmos may have bidden Agaue to flee from Kithairon (*cf.* 1384) where Aktaion, the son of Aristaios, met his death, or he may have bidden her to go to the house of Aristaios, who was her brother-in-law.

1372. **στένομαι**: with the sense of the active. *Cf.* Aesch. *Theb.* 872, *κλαίω, στένομαι, Id. Pers.* 61, *οὓς πέρι πᾶσα χθὼν στένεται, Med.* 996, *μεταστένομαι σὸν ἄλγος.*

1373. **ἐδάκρυσα**: the aor. marks

ΑΓΑΥΗ.

δεινῶς γὰρ τάνδ' αἰκίαν
Διόνυσος ἄναξ
τοὺς σοὺς εἰς οἴκους ἔφερεν.

ΚΑΔΜΟΣ.

καὶ γὰρ ἔπασχεν δεινὰ πρὸς ὑμῶν,
ἀγέραστον ἔχων ὄνομ' ἐν Θήβαις.

ΑΓΑΥΗ.

χαῖρε, πάτερ μοι.

ΚΑΔΜΟΣ.

χαῖρ', ὦ μελέα
θύγατερ. χαλεπῶς δ' εἰς τόδ' ἂν ἥκοις.

ΑΓΑΥΗ.

ἄγετ' ὦ πομποί με, κασιγνήτας
ἵνα συμφυγάδας ληψόμεθ' οἰκτράς.
ἔλθοιμι δ' ὅπου
μήτε Κιθαιρών [μ' ἐσίδοι] μιαρός,
μήτε Κιθαιρῶν' ὄσσοισιν ἐγώ,
μήθ' ὅθι θύρσου μνῆμ' ἀνάκειται·
Βάκχαις δ' ἄλλαισι μέλοιεν.

the action as having begun just before the moment of speaking, where the Eng. uses the present. H. 842; GMT. 19, n. 5.

1374 ff. The metre may be restored by reading δεινῶς δεινὰν τάνδ' αἰκίαν . . . τοὺς σούς, πάτερ, εἰς οἴκους ἔφερεν. — αἰκίαν: although Agaue in 1346 has complained of the severity of the punishment, yet, after such a warning against all impiety toward the god, and after her own admission of wrong in 1344, we are hardly prepared to hear her charge the god with a *terrible outrage*. The difficulty is doubtless due to a faulty text.

1380. τόδε: *i.e.* τὸ χαίρειν, *to fare well*. For a similar repetition of the verb in its original meaning, *cf. H. F.* 427, Aesch. *Ag.* 538.

1382. ἵνα: ὅπου.

1384. μ' ἐσίδοι: fills out the lacuna according to the sense. For the opt., see on 1255. The const. changes to the indic. in ἀνάκειται (1386), because the reference is to something which is thought of as real and independent of the wish.

[ΧΟΡΟΣ.

πολλαὶ μορφαὶ τῶν δαιμονίων,
πολλὰ δ' ἀέλπτως κραίνουσι θεοί·
καὶ τὰ δοκηθέντ' οὐκ ἐτελέσθη,
τῶν δ' ἀδοκήτων πόρον ηὗρε θεός.
τοιόνδ' ἀπέβη τόδε πρᾶγμα.]

1387. μέλοιεν: *sc.* Kithairon and the thyrsus, the place and the instrument of the Bacchic rites.

1388 ff. These lines, which are less appropriate here, are found with a slight variation at the end of four other plays, *Alcestis*, *Andromache*, *Helen*, and *Medea*. The actors probably transferred such endings from one play to another.

METRES OF THE LYRICAL PARTS.

The principal metres in the lyrical parts of the play are as follows: —

1. Logaoedic: H. 1108 ff.; G. 299 f.; S. 13.

2. Ionic: H. 1121 ff.; G. 301, 2; S. 8, VI., 10, V., 23, 2.

With the Ionic are sometimes combined Choriambic or Logaoedic verses in the same strophe.

3. Dochmiac: H. 1125 ff.; G. 302; S. 23, 4.

Of the other rhythms which are sometimes joined with the Dochmiac, in the same verse or in the same strophe, the following are found in this play: Cretic (H. 1119; G. 301, 3; S. 8, IX.), Iambic, Bacchic (H. 1127; G. 301, 4; S. 8, X.), and Logaoedic.

In the following schemes, ⋮ is the mark of anacrusis; ω indicates two half-shorts (♬) = ∪.

In the case of the Ionic and Dochmiac verses, it will be observed that the bar, or the mark ⋮, which indicates the beginning of a *measure* as adapted to the modern theory of music (*i.e.*, that the first syllable or note of every measure must have an ictus), does not stand at the beginning of the *foot;* thus, Ionic ∪ ∪ ⋮ ⏑ –, Dochmiac ∪ | ⏑ – ∪ | ⏑.

PARODOS (64–169).

First Strophe (64–67 = 68–71).

Ionic.

64, 68 ∪ ∪ ⋮ ⏑ ∪ ∪ | – – H. 1123 a; G. 286, 2.

∪ ∪ ⋮ – – ∪ ∪ | – – ∪ ∪ | – –

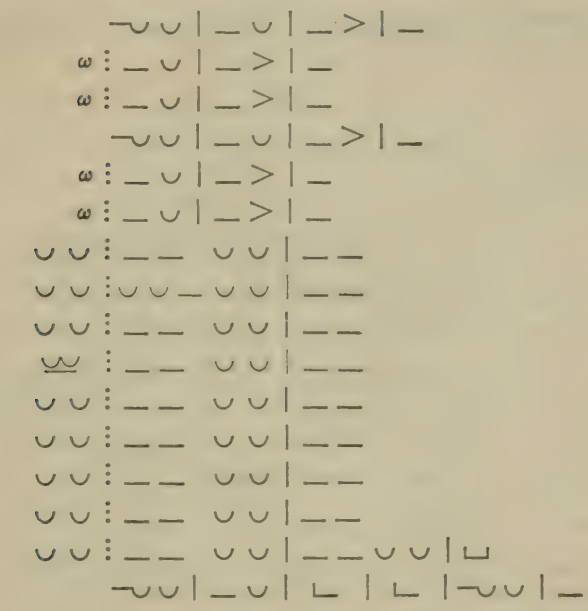
∪ ∪ ⋮ – – ∪ ∪ | – – ∪ ∪ | – – θεῷ, synizesis.

∪ ∪ ⋮ – – ∪ ∪ | – – ∪ ∪ | ⏑

Second Strophe (72–87 = 88–104).

Logaoedic (72–77, 87) *and Ionic* (78–86).

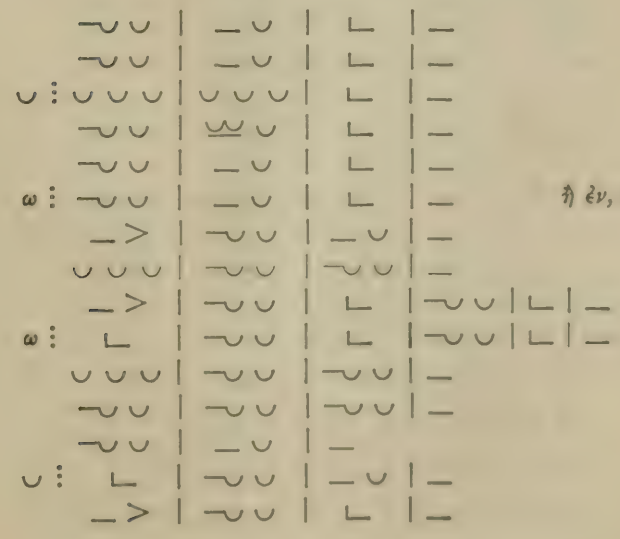
72, 88 — H. 1110 c.



Third Strophe (105–119 = 120–134).

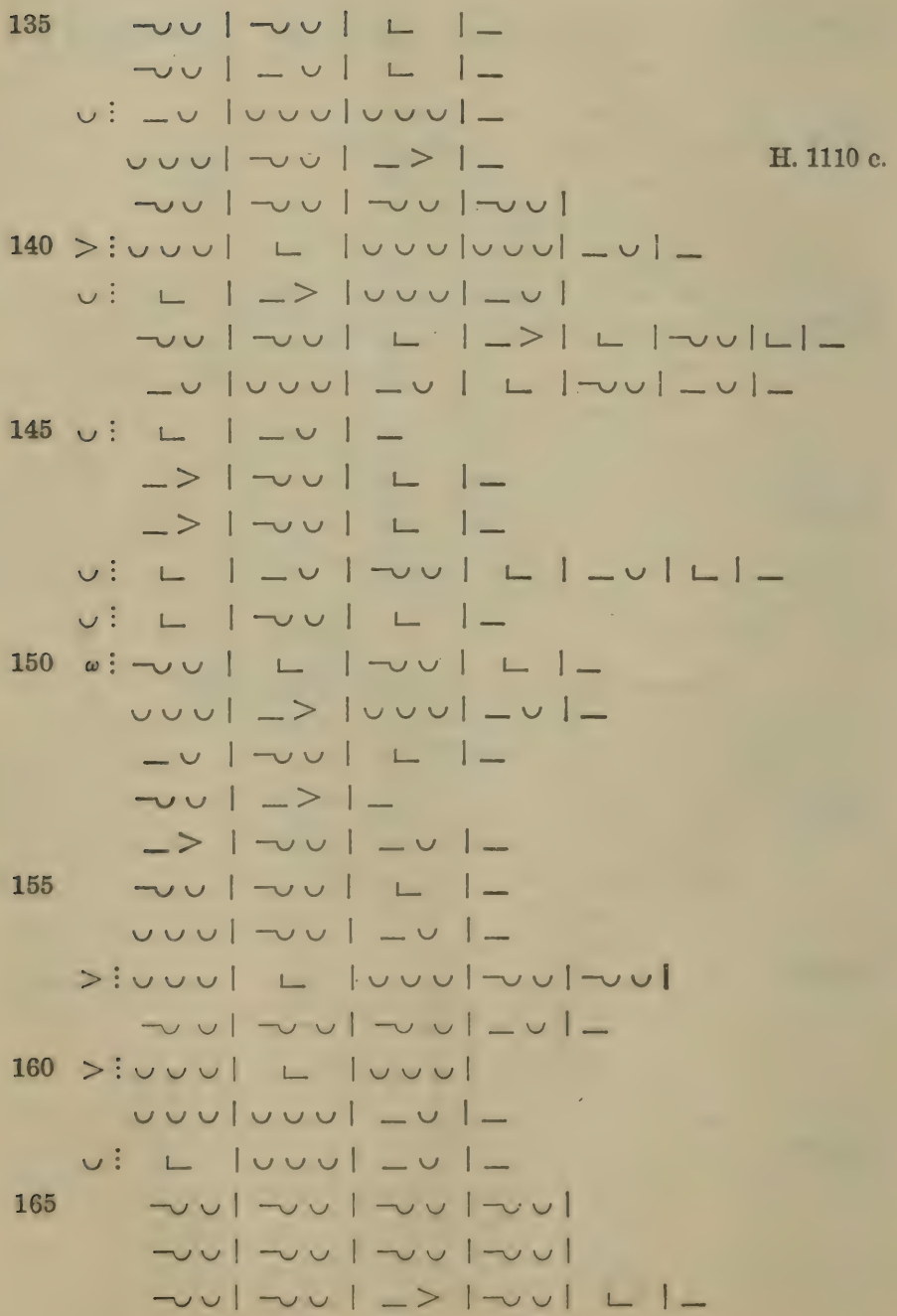
Logaoedic.

105, 120 — 110, 125 — 115, 130 — ἢ ἐν, synizesis.



Epode (135–169).

Logaoedic.



FIRST STASIMON (370–433).

First Strophe (370–385 = 386–391).

Ionic (370–375, 379–383) *and Choriambic* (376–378, 384 f.).

370, 386 ⏑ ⏑ ⋮ – – ⏑ ⏑ | ⏓
⏑ ⏑ ⋮ – – ⏑ ⏑ | ⏓
⏑ ⏑ ⋮ – ⏒ ⏑ ⏑ | ⏓ H. 1123 b.
⏑ ⏑ ⋮ – – ⏑ ⏑ | ⏓
⏑ ⏑ ⋮ – – ⏑ ⏑ | ⏓
375, 391 ⏑ ⏑ ⋮ – – ⏑ ⏑ | ⏓
– ⏑ ⏑ – | – ⏑ ⏑ – | – ⏑ ⏑ – |
– ⏑ ⏑ – | – ⏑ ⏑ – |
– ⏑ ⏑ – | – ⏑ ⏑ – |
⏑ ⏑ ⋮ – – ⏑ ⏑ | ⏓
380, 396 ⏑ ⏑ ⋮ – – ⏑ ⏑ | ⏓
⏑ ⏑ ⋮ – – ⏑ ⏑ | – –
⏑ ⏑ ⋮ – ⏒ ⏑ ⏑ | – –
⏑ ⏑ ⋮ – – ⏑ ⏑ | ⏓
– ⏑ ⏑ – | – ⏑ ⏑ – |
385, 401 – ⏑ ⏑ – | ⏑ ⏑ | – ⏑ | ⌞ | –
with logaoedic close.

Second Strophe (402–415 = 416–433).

Logaoedic.

402, 416 ⏑ ⋮ ⌞ | ⏑ ⏑ | ⌞ | –
– > | ⏑ ⏑ | ⌞ | –
⏑ ⋮ ⌞ | ⏑ ⏑ | – ⏑ | –
405, 420 – > | ⏑ ⏑ | ⌞ | –
ω ⋮ ⏑ ⏑ | – ⏑ | –
– ⏑ | ⏑ ⏑ | – ⏑ | –
– > | ⏑ ⏑ | ⌞ | –
– > | – > | ⏑ ⏑ | – H. 1110 a.
410, 425 ≳ ⏑ ⏑ | – > | ⏑ ⏑ | – H. 1110 b.
– > | ⏑ ⏑ | ⌞ | –
⏑ ⋮ ⏑ ⏑ | ⌞ | ⏑ ⏑ ⏑ | ⏑ ⏑ ⏑ |
⏑ ⋮ ⌞ | ⏑ ⏑ | ⌞ | –
⏑ ⋮ – ⏑ | ⏑ ⏑ ⏑ | ⏑ ⏑ | –
415, 433 ⏑ ⋮ ⏒ ⏑ | ⌞ | ⏑ ⏑ | – ⏑ | ⌞ | –

SECOND STASIMON (519–575).

Strophe (519–536 = 537–555).

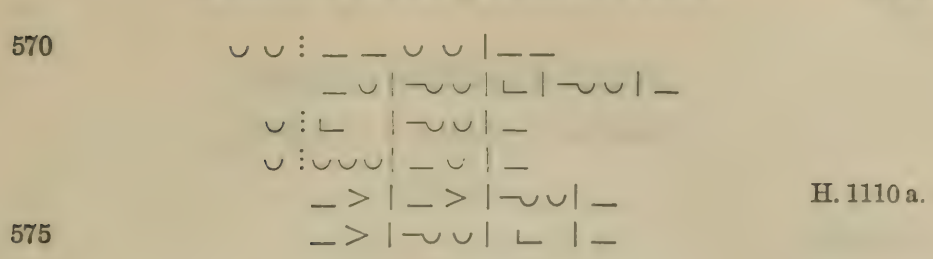
Ionic.

537	⏑ ⏑ ⫶ – – – – ⫶ – –	H. 1123 b.
519	⏑ ⏑ ⫶ – – ⏑ ⏑ ⫶ ⏓	
520, 539	⏑ ⏑ ⫶ – – ⏑ ⏑ ⫶ – –	
	⏑ ⏑ ⫶ – – ⏑ ⏑ ⫶ – –	
	⏑ ⏑ ⫶ – ⏑⏑ ⏑ ⏑ ⫶ ⏓	
	⏑ ⏑ ⫶ – – ⏑ ⏑ ⫶ – –	
	⏑ ⏑ ⫶ – – ⏑ ⏑ ⫶ – –	
525, 544	⏑ ⏑ ⫶ – – ⏑ ⏑ ⫶ – –	
	⏑ ⏑ ⫶ – ⏑ – ⏑ ⫶ – –	H. 1121 a; G. 301, 2.
	⏑ ⏑ ⫶ – ⏑ – ⏑ ⫶ – –	
	⏑ ⏑ ⫶ – – ⏑ ⏑ ⫶ – –	
	⏑ ⏑ ⫶ – – ⏑ ⏑ ⫶ – –	
530, 549	⏑ ⏑ ⫶ – ⏑ – ⏑ ⫶ – –	H. 1121 a; G. 301, 2.
	⏑ ⏑ ⫶ – ⏑ – ⏑ ⫶ – –	
	⏑ ⏑ ⫶ – ⏑ – ⏑ ⫶ – –	
	⏑ ⏑ ⫶ – – ⏑ ⏑ ⫶ – –	
	⏑ ⏑ ⫶ – – ⏑ ⏑ ⫶ – –	
535, 554	⏑ ⏑ ⫶ – – ⏑ ⏑ ⫶ – –	
	⏑ ⏑ ⫶ – – ⏑ ⏑ ⫶ – ⏑ – ⏑ ⫶	

Epode (556–575).

Ionic (556–570) *and Logaoedic* (571 ff.).

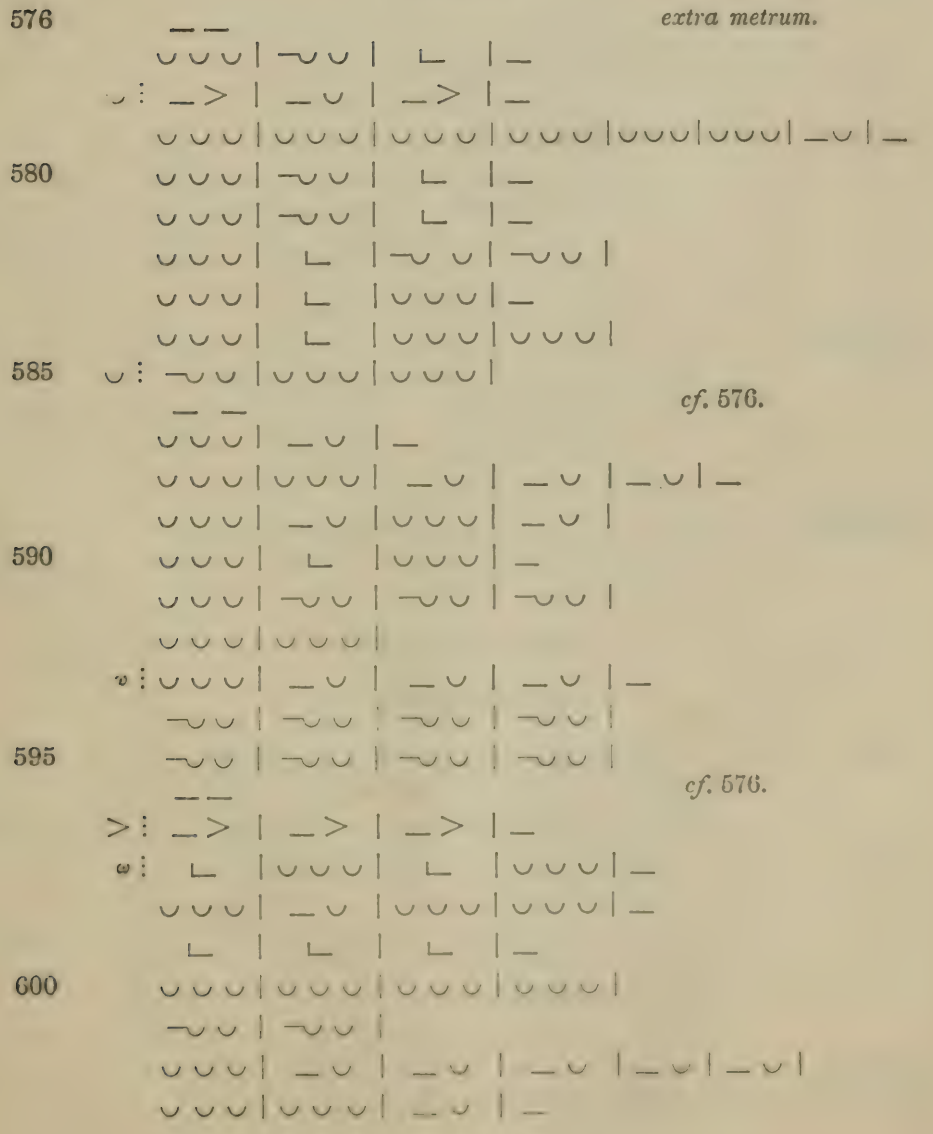
556	⏑ ⏑ ⫶ – – ⏑ ⏑ ⫶ – –
	⏑ ⏑ ⫶ – – ⏑ ⏑ ⫶ ⏓
	⏑ ⏑ ⫶ – – ⏑ ⏑ ⫶ – –
	⏑ ⏑ ⫶ – – ⏑ ⏑ ⫶ ⏓
560	⏑ ⏑ ⫶ – – ⏑ ⏑ ⫶ – –
	⏑ ⏑ ⫶ – – ⏑ ⏑ ⫶ – –
	⏑ ⏑ ⫶ – – ⏑ ⏑ ⫶ – –
	⏑ ⏑ ⫶ – – ⏑ ⏑ ⫶ – –
	⏑ ⏑ ⫶ – – ⏑ ⏑ ⫶ – –
565	⏑ ⏑ ⫶ – – ⏑ ⏑ ⫶ ⏓
	⏑ ⏑ ⫶ – – ⏑ ⏑ ⫶ – –
	⏑ ⏑ ⫶ – – ⏑ ⏑ ⫶ – –
	⏑ ⏑ ⫶ – – ⏑ ⏑ ⫶ ⏓
	⏑ ⏑ ⫶ – – ⏑ ⏑ ⫶ – –



H. 1110 a.

KOMMOS (576–603).

Logaoedics.



extra metrum.

cf. 576.

cf. 576.

THIRD STASIMON (862–911).

Strophe (862–881 = 882–901).

Logaoedic.

862, 882
– > | ⏑ – | – ⏑ | –
⌞ | ⏑ – | ⌞ | –
⏑ ⏑ – | – > | ⏑ – | –
865, 885
– ⏑ | ⏑ – | –
– > | – > | ⏑ – | –
– > | – ≳ | ⏑ – | – ⏑ | –
– ≳ | ⏑ – | – ⏑ | –
⌞ | – ≳ | ⏑ – | –
870, 890
– > | ⏑ – | – ⏑ | –
– > | ⏑ – | – ⏑ | –
– > | – ≳ | ⏑ – | –
– > | ⏑ – | – ⏑ | –
– > | ⏑ – | –
⏑ ⏑ – | ⏑ ⏑ ⏑ | ⏑ – | –
875, 895
⏑ ⋮ – ⏑ | – ⏑ | –
⏑ ⋮ ⏑ ⏑ – | – ⏑ | ⏑ – | – ⏑ |
⏑ ⋮ ⏑ ⏑ – | ⏑ – | – > | –
⏑ ⏑ – | ⏑ – | – ⏑ | –
> ⋮ – ⏑ | ⏑ – | –
880, 900
– > | – > | ⏑ – | –
⏑ ⏑ – | ⏑ – | ⌞ | –

Epode (902–911).

Logaoedic.

902
– > | ⏑ – | – ⏑ | – ⏑ |
⏑ ⏑ – | – ⏑ | ⏑ ⏑ ⏑ | ⏑ ⏑ ⏑ |
– > | ⏑ – | – ⏑ | – ⏑ |
905
⏑ ⏑ – | ⏑ ⏑ ⏑ | ⏑ ⏑ ⏑ | ⏑ ⏑ ⏑ |
– > | ⏑ – | – ⏑ | – ⏑ |
– ⏑ | – ⏑ | – ⏑ | – ⏑ |
⏑ ⋮ ⌞ | ⏑ – | ⌞ | –
⏑ ⋮ ⌞ | ⏑ – | ⌞ | –
⏑ ⋮ ⌞ | ⏑ – | ⌞ | –
910
⏑ ⏑ – | ⏑ – | ⏑ – | –
– > | ⏑ – | ⌞ | –

FOURTH STASIMON (977–1023).

Strophe (977–996 = 997–1016).

Dochmiac and Bacchic (994).

977, 997 ⏑ ⋮ ⏑ ⏑ – > | – ⏑ | ⏑⏑ – ≳ | – H. 1126 m, c.
⏑ ⋮ ⏑ ⏑ – ⏑ | – ⏑ | ⏑ – ≳ | –
⏑ ⋮ – – ⏑ | ⏑ ⏑ " " q.
980, 1000 ⏑ ⋮ ⏑ ⏑ – ⏑ | – ⏑ | – – ⏑ | –
– ⏑ | ⌊ | – ⏑ | – ⏑ | – – > | –
dochm. preceded by a logaoedic dimeter.
> ⋮ – – ⏑ | – > | – ⏑⏑⏑ | – ⏑ |
hypercatalectic. H. 1126 b, p.
≳ ⋮ ⏑ ⏑ – ⏑ | –
⏑ ⋮ – – ⏑ | – ⏑ | – – ≳ | –
985, 1005 ⏑ ⋮ ⏑ ⏑ – ≳ | –
> ⋮ – – > | –
⏑ ⋮ ⏑ ⏑ ⏑ ⏑ ⏑ | ⏑⏑⏑ | ⏑⏑ – > | – H. 1126 g.
⏑ ⋮ ⏑ ⏑ ⏑ ⏑ ⏑ | – " " e.
– ⏑ | ⌊ | – ⏑ | – ⏑ | – – ⏑ | – *cf.* 981.
990, 1010 ⏑ ⋮ – – ⏑ | ⏑⏑⏑ | – – ⏑ | –
⏑ ⋮ – – ⏑ | –
⏑ ⋮ – ⏑ | – ⏑ | ⏑⏑⏑ | – ⏑ | – ⏑ | – iamb. trim.
⏑ ⋮ – – ⏑ | – – ⏑ | – – bacchic trim. H. 1127.
995, 1015 ⏑ ⋮ ⏑ ⏑ ⏑ ⏑ ⏑ | ⏑⏑⏑ | ⏑ ⏑ – ⏑ | –
⏑ ⋮ – – ⏑ | –

Epode (1017–1023).

Dochmiac with Logaoedic Opening.

1017 ⏑ ⋮ – ⏑ | – ⏑ | – ⏑ ⏑ | – ⏑ ⏑ | –
⏑ ⋮ – > | ⏑ ⏑ ⏑ | –
⏑ ⋮ – – ⏑ | –
1020 ⏑ ⋮ – – ⏑ | – ⏑ | – – > | –
⏑ ⋮ – – ⏑ | – – ⏑ | ⏑ ⏑ – H. 1127.
⏑ ⋮ ⏑ ⏑ ⏑ ⏑ ⏑ | ⏑ ⏑
ω ⋮ – ⏑ | – ⏑ | – – ⏑ | –
dochm. preceded by a logaoedic monometer.

KOMMOS (1031–1042).

Dochmiac with Iambic Trimeters in Alternate Passages.

1031 ⏑ ⁝ – – ⏑ | ⏑ ⏑ > | – – ⏑ | – *θεός*, synizesis.
1034 > ⁝ – – ⏑ | – ⏑ | ⏑ ⏑ – ⏑ | –
> ⁝ ⏑ ⏑ – > | – ⏑ | ⏑ ⏑ – > | –
1037 ⏑ ⁝ ⏑ ⏑ – ⏑ | ⏑ ⏑ > | – – > | –
⏑ ⁝ ⏑ ⏑ – ⏑ | –
1041 > ⁝ ⏑ ⏑ – ⏑ | – ⏑ | ⏑ ⏑ – > | –
⏑ ⁝ ⏑ ⏑ ⏑ ⏑ ⏑ | – ⏑ | – – ⏑ | –

HYPORCHEMA (1153–1164).

Dochmiac, Bacchic, and Logaoedic, with Cretic close.

1153 ⏑ ⁝ ⏑ ⏑ – > | – – ⏑ | ⊔ bacchic.
⏑ ⁝ ⏑ ⏑ – > | – – ⏑ | ⊔ "
1155 > ⁝ – ⏑ | – ⏑ | ⏑ ⏑ | – > | – logaoedic.
– > | ⏑ ⏑ | – ⏑ | – "
> ⁝ ⏑ ⏑ | – ⏑ | ⌞ | – "
⏑ ⁝ ⏑ ⏑ – > | –
> ⁝ – ⏑ | – > | – ⏑ | – ⏑ | – ⏑ | – iamb. trim.
1160 > ⁝ – – > | –
> ⁝ – ⏑ | – ⏑ | – ⏑ | – ⏑ | – ⏑ | – iamb. trim.
> ⁝ ⏑ ⏑ – ⏑ | ⏑ ⏑
⏑ ⁝ ⏑ ⏑ – ⏑ | – ⏑ | – – > | –
⏑ ⏑ ⏑ ⏑ ⏑ | – ⏑ – | cretic.

KOMMOS (1168–1199).

STROPHE (1168–1183 = 1184–1199).

Dochmiac, Bacchic, and Logaoedic.

1168, 1184 ⏑ ⁝ ⏑ ⏑ – > | – ⏑ | ⏑ ⏑ – > | –
⏑ ⁝ ⏑ ⏑ – ⏑ | ⏑̲
1170, 1186 ⏑ ⁝ ⏑ ⏑ ⏑ ⏑ | ⏑ ⏑ ⏑ ⏑ | – bacchic.
⏑ ⁝ ⏑ ⏑ – > | –
⏑ ⁝ – – ⏑ | – ⏑ | – – ⏑ | –
⏑ ⁝ – ⏑ | – ⏑ | – ⏑ | – logaoedic.
⏑ ⁝ – ⏑ | ⏑ ⏑ | ⏑ ⏑ | ⌞ | – "

1175, 1191 ⏑ – | ⏑ – | – logaoedic.

⏑ ⁝ ⏑ ⏑ – ⏑ | –

⏑ ⁝ ⌞ | – ω | ⌞ | – logaoedic.

⏑ ⁝ ⏑ ⏑ – > | –

≥ ⁝ – ⏑ | – ≥ | ⏑ ⏑ | ⏑ ⏑ | – logaoedic.

1180, 1196 ⏑ ⁝ – ⏑ | – > | ⏑ ⏑ | ⏑ ⏑ | – "

⏑ ⁝ – – ⏑ | – – ⏑ | – – ⏑ | – –

bacchic tetram. H. 1127 c.

⏑ ⁝ ⏑ ⏑ ⏑ ⏑ | –

⏑ ⁝ ⏑ ⏑ – ⏑ | – ⏑ | – – ⏑ | –

APPENDIX.

I. MANUSCRIPTS AND EDITIONS.

The most complete classification of the Mss. of Euripides is given by Kirchhoff in his larger edition (Berlin, 1855). None of the Mss. is older than the twelfth century, and none contains all of the plays. They are divided into two classes. Those of the First Class belong to the twelfth and thirteenth centuries, and are all copies, more or less complete and without interpolations, of a recension which contained the nine plays, *Alcestis*, *Andromache*, *Hecuba*, *Hippolytus*, *Medea*, *Orestes*, *Phoenissae*, *Rhesus*, *Troades*. The Mss. of this class have the greater authority. The most important are: —

A. Codex Marcianus (471): in the Library of St. Mark at Venice, parchment, of the twelfth century, containing *Hec.*, *Or.*, *Phoen.*, *Andr.*, *Hipp.* to verse 1223, together with marginal scholia and interlinear glosses. This is the most valuable of the Mss. of Euripides.

B. Cod. Vaticanus: in the Vatican Library at Rome, cotton paper, of the twelfth century, containing *Hec. Or. Phoen. Med. Hipp. Alc. Andr. Tro. Rhes.* also scholia and glosses.

C. Cod. Havniensis: in Copenhagen, linen paper, of a later date than B, but copied from a similar Ms. (with the exception of *Hec. Or. Phoen.* which are from an inferior source) and containing the same plays.

E. Cod. Parisinus: in Paris, parchment, of the thirteenth century, containing, besides seven plays of Sophocles and Aristophanes respectively, six of Euripides, viz., *Hec. Or. Phoen. Andr. Med. Hipp.*

F. Cod. Marcianus (468): in the Library of St. Mark at Venice, paper, of the thirteenth century, containing, besides several plays of Aeschylus and Sophocles, *Hec. Or. Phoen.* a fragment of *Med.*

The Mss. of the Second Class are derived from a recension of the thirteenth century, containing the nine plays of the recension mentioned above and also ten more, viz., *Bacchae*, *Helena*, *Electra*, *Heraclidae*, *Hercules Furens*, *Supplices*, *Iphigenia in Aulide*, *Iphigenia in Tauris*, *Ion*, *Cyclops*. This recension suffered much at the hands of grammarians and prosodists, and less care was taken in the copying and preservation of the

Mss. derived from it. Few copies seem to have been made, and these were but little known. The two most important Mss. of this class are: —

B. Cod. Palatinus (287): in Rome, parchment, perhaps of the fourteenth century, containing *Andr. Med. Supp. Rhes. Ion, Iph. T. Iph. A. Hipp. Alc. Bacch. Cycl. Heracl. Tro.*

C. Cod. Florentinus (xxxii. 2): in Florence, linen paper, of the fourteenth century, containing all the plays except *Tro.* and 756–1392 of *Bacch.*

It will thus be seen that the text of the *Bacchantes* rests in the first part upon two Mss. of the Second Class, and from verse 756 upon only one.

Scholia: the best ed. is that of W. Dindorf. 4 vols., Oxford, 1863. (See below.)

EDITIONES PRINCIPES.

Edition of Laskaris: *Med. Hipp. Alc. Andr.* based upon a late Ms. (now at Paris) and printed in capitals. Florence, (*circa*) 1496.

Aldine Edition: containing all the plays except the *El.*, from different Mss. Venice, 1503.

Edition of Victorius: *El.*, from Cod. *C.* Rome, 1545.

MODERN EDITIONS.

The following are some of the most important: —

Complete Editions.

Matthiae: containing the tragedies and fragments, with Latin version, commentary, scholia, and indexes. 10 vols., Leipsic, 1813–36.

Duncan: (the Glasgow ed.), a valuable compilation from the best authorities up to that date. 9 vols., London, 1821.

W. Dindorf: with critical notes and scholia. 7 vols., Oxford, 1834–63. Text ed. in *Poetae Scenici Graeci.* Leipsic, 1869.

Fix: (Didot ed.), with Latin version, and a few critical notes on twelve plays. Paris, 1843.

Hartung: with German translation and notes. Leipsic, 1848–78.

Kirchhoff: the most valuable ed. for text-criticism. 2 vols., Berlin, 1855. Smaller ed. with a few variants. 3 vols., Berlin, 1867–68.

Paley: with commentary. 3 vols., London, 1858–60. (2d ed. 1872–80.)

Nauck: with brief critical notes. 3 vols., Leipsic, 1869–71.

Separate Editions of the BACCHANTES.

Elmsley: Oxford, 1821 (Leipsic, 1822).
Hermann: Leipsic, 1823.
Schöne: Berlin, 1858.
Tyrrell: London, 1871.
Wecklein: Leipsic, 1879.
Sandys: Cambridge, 1880.

II. CRITICAL NOTES.

The following notes contain the principal readings of the text which are not supported by either Ms. *B* or *C*, together with a few variants. Nothing like a full *apparatus criticus* is called for in an edition of this kind. The adopted reading, with the indication of its origin, stands before the colon; the Ms. reading and variants follow the colon. If the origin of a reading, whether before or after the colon, is not indicated, it will be understood to be a Ms. reading. The following abbreviations are used: **A**, Aldine Ed.; *B*, Codex Palatinus; **Bk**, Brunck; **Bn**, Barnes; *C*, Codex Florentinus: **D**, W. Dindorf; **E**, Elmsley; **H**, Hermann; **K**, Kirchhoff; **M**, Musgrave; **Mt**, Matthiae; **N**, Nauck; **P**, Porson; **R**, Reiske; **S**, H. Stephanus; **T**, Tyrwhitt; **W**, Wecklein.

First Hypothesis: wanting in *C*. — δμῶας W: ἄλλως. — 11. ἀνθρώπου H: ἄνθροπον. — 18. τὰ μὲν E: μὲν.

Second Hypothesis: also wanting in *C*.

Title, Βάκχαι *B*, Πενθεύς *C*.

The Play. 8. Δίου Bn: Δίου τε. — 13. τῶν πολυχρύσων E: τὰς πολυχρύσους. — 14. Wanting in *C*. — Περσῶν W: Περσῶν τε. — 15. δύσχιμον E: δύσχειμον. — 16. ἐπῆλθον W: ἐπελθὼν.

20. χθόνα W: πόλιν. The transposition here and elsewhere in the text is shown by the marginal numbers, and is not further noticed. — 23. τάσδε Pierson: τῆσδε. — 25. βέλος S: μέλος. — 26. ἥκιστα χρῆν W: ἥκιστ' ἐχρῆν.

30. εἵνεκα W: οὕνεκα, likewise in 47. — 31. ἐξεκαυχῶνθ' S: ἐξεκαυχώμεθ'. — 32. τ', added by W. — ᾤστρησ' E: οἰστρησ'. *Cf.* 687, 814. — 38. θ', added by W.

47. *Cf.* 30. — 53 f. θνητὸν: θεῖον Schöne. — ἔχω μορφὴν τ' ἐμὴν: ἐγὼ μορφὴν ἐμὴν H.

64. γαίας H: γᾶς. — 66. θεῷ, supplied by N. — 71. ὑμνήσω: κελαδήσω H. N suggests κελαδῶ. — 79. θεμιτεύων M: θεμιστεύων.

81. κισσῷ τε: κατὰ κισσῷ στεφανωθεὶς H. — 93. πλαγᾷ Λ: πληγᾷ. — 95. θαλάμαις W: θαλάμοις. *Cf.* 561.

102. θηροτρόφον W: θηροτρόφοι *B*, θυρσοφόροι *C*. — 110. ἢ ἐν ἐλάτας κλάδοισι (ἢ 'ν κτλ. Blomfield) W: ἢ ἐλάτας κλάδοισιν *B*, ἢ ἐλάτας ἐν κλάδοις *C*. — 115. εὖτ' ἂν E: ὅτ' ἄγη *B C*, ὅστις ἄγει *C* corr.

121. ζάθεοι: ζαθέου D. — 123. ἄντροις M: ἐν ἄντροις. — 126. αὐδᾷ W: ἀνὰ δὲ. — βάκχια M: βακχεία. — 127. ἁδυβοᾶν K (from Strabo, p. 470, κέρασ' ἀνὰ δύο βοᾶν): ἡδυβόα. — 128. πνεύματα Schöne: πνεύματι. ἀνὰ δὲ Βακχάδι συντόνῳ κέρασαν ἡδυβόᾳ Φρ. αὐ. πνεύματι H. — 129. εὐάσμασι (Strabo, p. 470, καλλίκτυπον εὔασμα) Canter: ἐν ἄσμασι.

131. θεᾶς: Ῥέας Strabo. — 133. συνῆψαν: προσῆψαν Strabo. — 134. αἷς: οἷς Strabo. — 135. εὖτ' ἂν D: ὅταν. ὃς ἂν Schöne.

140. Λύδια: Λύδια θ' E. — 144. δὲ θρώσκει W: δ' ὡς.

148. χοροῖς: χορούς D.

150. πλόκον Burgess: πλόκαμον. — 153 f. Πακτώλου W: Τμώλου. — 169. Βάκχα M: Βάκχου.

170. ἐκκάλει (with question-mark after πύλαισι) Bergler: ἐκκαλεῖ. — 176. ἀνάπτειν: ἀναίρειν M. — 178. ᾐσθόμην: ἡδόμην M.

182. Rejected by Dobree. — 184. δεῖ A: δή. — ποῦ W: ποῖ. — 188. ἡδονῇ N: ἡδέων. ἡδέως Milton. — 189. ταῦτ' ἐμοὶ L. Dindorf: ταυτά μοι.

192. ὁμοίαν ὁ θεὸς ἂν E: ὁμοίως ἂν ὁ θεὸς. — 194. ἀμοχθὶ E: ἀμοχθεὶ.

200. οὐδὲν σοφιζόμεσθα: οὐδ' ἐνσοφιζόμεσθα M. — K supposes a lacuna after this verse. — 201. πατρίους Valckenaer: πατρὸς. — 202. καταβαλεῖ Scaliger: καταβάλλει *C*, καταβάλλῃ *B*. — λόγος: λόγοις E. — 207. χρῄζει W: εἰ χρὴ. ἐχρῆν A. θέλει D. — 209. δι' ἀριθμῶν: διαιρῶν Tyrrell.

233. ὥς τις A: ὅστις. — 235. εὐόσμοις κομῶν Badham: εὔοσμον κόμην. εὔκοσμος κόμην S. εὐόσμου κόμης Collmann. — 236. οἰνωπός Bn: οἰνῶπάς τ' *B*. οἰνῶπά τ' *C*. οἰνῶπας Scaliger. — 238. προτείνων: προπίνων Valckenaer. — 239–241. K (ed. 1867) following Schöne puts after 247.

243. ἐρράφθαι R: ἐρράφη. — 251. K, who thinks πάτερ was added to fill out a defective verse, suggests βακχεύοντας (*C* corr.)· ἀλλ' ἀναίνομαι. — 258. εἰ: κεἰ N.

263. δυσσεβείας R: εὐσεβείας. — 264–5. Transposed by M. — καταισχύνεις: καταισχύνειν H.

270. γλώσσῃ W: δυνατὸς. θρασύς τ' ἐν ἀστοῖς Badham. δρᾶσαί τε δυνατὸς Heimsöth. — 278. ὃς δ' Fix: ὅδ'. ὁ δ' M. ὃ δ' Bn. ᾧ δ' ἦλθες Mekler.

284–297. Rejected by D. — 286 f. καὶ . . . διδάξω: W suggests κεἰ . . . μηρῷ, διδάξω. — καταγελᾷς: διαγελᾷς Herwerden. — 289. θεόν: νέον A.

294. νεικέων: νείκεσιν Usener. — 300 f. W follows Hartung in rejecting. — 305. W rejects, following Pierson. — 308. πάλλοντα Mt: βάλλοντα.

311. νοσῇ A: νοσεῖ. — 314. σωφρονεῖν: μὴ σωφρονεῖν *B* (μὴ above the line), also Stob. v. 15, lxxiv. 8. μὴ φρονεῖν H. ἀφρονεῖν Salmasius. — 316. Wanting in Stob. lxxiv. 8, and rejected by K.

327. ἔσει Wieseler: νοσεῖς. — 333–336. W attributes to the interpolator of 242–247, 286–297. — 334. σοὶ: σοῦ Herwerden. — 335. Σεμέλη θ' T: Σεμέλης. — 336. ἡμῖν: ἡμῶν Scaliger.

341. δεῦρό σου στέψω: δεῦρ' ἴθ' ὡς στέψω F. W. Schmidt.

345. δ' added by Mt. — 346. δίκην E: δίκῃ. — 347. τοῦδ' M: τουσδ'.

359. ἐξέστης: ἐξεστὼς Badham. — 372. χρυσέαν Mt: χρύσεα. χρύσεα σκῆπτρα E. — 385. ἀμφιβάλλῃ Bn: ἀμφιβάλῃ.

392. πόρσω E: πρόσω — γὰρ ὅμως Stob. lviii. 3: γὰρ ἀλλ' ὅμως. — 399. φέροι T: φέρει.

402. Κύπρον H: τὰν Κύπρον. — 404. ἐν ᾗ N: ἵνα. ἵν' οἱ Heath.

406. χθόνα Meineke: Πάφον. ἔς τ' Ἐπάφου ἂν Bergmann. Πάφον θ' ἂν θ' Tyrrell. — 408. ἄνομβροι: ἄνομβρον Mt. — 409. ποῦ N: ὅπου.

412. μ' ὦ Hartung: με. — 413. πρόβακχ' εὖιε H. προβακχήιε. — 427. σοφὸν A: σοφὰν. σοφὰν δ' ἄπεχε H.

430. ὅ τι τὸ Bk: ὅτι περ *B C*, ὅτι τε *C* corr. — 431. δεχοίμαν M: λεγοίμην. — 440. εὐπετὲς N: εὐπρεπὲς. εὐτρεπὲς Canter. *Cf.* 844. — 444. Rejected by N.

451. μέθεσθε Burgess: μαίνεσθε. μαίνεσθε χεῖρον Bothe. — 457. ἐκ παρασκευῆς K: εἰς παρασκευὴν. — 466. εἰσέβησ' Abresch: εὐσέβησ'. — 468. ἀλλὰ Canter: ἀλλ' ὁ *C*, ἀλλ' ὃς *B*.

477. ὁρᾶν γὰρ M: γὰρ ὁρᾶν. — ἦν M: ἦ. — 490. ἀμαθίας γὲ κἀσεβοῦντ': ἀμαθίας γ' οὐκ εὐσεβοῦντ' E. — 496. Διονύσου: Διονύσῳ Collmann.

502. αὐτὸν E: αὐτὸς. — 506. ἀτίζων οὔθ' ὃ δρᾷς W: ὅτι ζῇς οὐδ ὁρᾷς. — 515. οὗτοι P: οὔτε *B*, οὔτι *C*. — 518. γὰρ ἀδικῶν: W. suggests γὰρ ἐκδῶν. δέων γὰρ Collmann.

525. ταῦτ' ἀναβώσας M: τάδ' ἀναβοάσας. — 528. ἀναφαίνω H: ἀναφανῶ.

545. ἐμὲ Hartung: με. — 549. σκοτίαισι . . . εἱρκταῖς H: σκοτίαις . . . ἐν εἱρκταῖς.

554. Ὀλύμπου K: Ὄλυμπον. — 565. μάκαρ H: μάκαιρ'. — 567. χορεύων W: χορεύσων.

570. εἰλισσομένας Heath: εἰλισσομένας τε. — 571. Λυδίαν: Λοιδίαν H. — τὸν H: τὸν τᾶς. — 573. πατέρα Bothe: πατέρα τε. — 579. ὅδε πόθεν W: πόθεν.

585. πέδου E: πέδον. — 590. The Mss. have Ἡμιχ. before σέβομεν, but do not otherwise indicate the distribution of the ode among the members of the Chorus. — 591. ἰδὲ τὰ W: ἴδετε *C*, ἴδετε τὰ *B*. — 594. ΔΙΟΝΥΣΟΣ. added by T.

601. σώματα Schol. on *Phoen.* 641: δώματα. — 602. ἄνω: τἄνω N. — 605. ᾔσθησθ' P: ἥσθησθ'. — 606–607. N rejects. — μέλαθρον W: δῶμα Πενθέως. — ἀλλ' ἄγ' R: ἀλλ'. τὰ Πενθέως δώματ' ἀλλ' ἀνίστατε M. — 607. σαρκὸς R: σάρκας. — 613. βρόχων W: τυχών. — 615. χεῖρε N: χεῖρα. — 618. καθεῖργ' W: καθεῖρξ'.

630. φάσμ' Jacobs: φῶς. — 631. αἰθέρ' Canter: wanting in Mss. — 636. ἐκβὰς ἐγὼ Bothe: ἐκ Βάκχας ἄγων. — 638. γοῦν: γὰρ Fix.

647. τρόπον M: πόδα. — 649. λύσει: λύσοι E. — 655. σοφὸς σύ *Christ. Pat.* 1529: σοφὸς εἶ.

662. ἀνεῖσαν χιόνος L. Dindorf: χιόνος ἀνεῖσαν. — ἐξαυγεῖς W: εὐαγεῖς. — 663. δὲ ποίαν P: δ' ὁποίαν. ποιῷ . . . λόγῳ Collmann. — 673. W rejects, following N.

681. τοῦ Scaliger: τοῦ δὲ. — 687. See on 32. — 688. ἠρημωμένην W: ἠρημωμένας. — 694. τ' ἔτ' ἄζυγες *Christ. Pat.* 1834: τε κἄζυγες. σύζυγοί τε κἄζυγες Usener. — 698. λιχμῶσιν Heath: λιχμῶσαν.

701. μαστὸς E: μαζὸς. — 721. θώμεθ' E: θῶμεν. — 726. συνεβάκχευ' P: συνεβάκχευσ'. — 727. δρόμῳ: δρόμου Bergmann.

738. βίᾳ W: δίκα. — 740. πλεύρ' Bn: πλευρὰν. — 750. Θηβαίοις Bk: Θηβαίων. — 758. ἔκαιεν E: ἐκαίεθ'.

761. τοῖς S: τᾶς. — 764. γυναῖκες A: γυναῖκας. — 778. ὑφάπτεται *Christ. Pat.* 2227: ἐφάπτεται. — 787 ff. ΔΙΟΝΥΣΟΣ. T: the Ms. assigns these verses to the Messenger.

790. ἡσύχαζειν: ἡσύχαζε E. — 791. κινοῦντα Canter: κινοῦντι. — 793. χέρας W: δίκην. — 797. πόλεμον Collmann: πολύν. — 798 f. The Ms. assigns to Pentheus, 800–802 to the Messenger. The correction is due to T. — 799. ἐκτρέπειν: Hartung suggests ἐκλιπεῖν, W, Βάκχας.

801. ὃς M : ὡς. — 802. ὦ τᾶν Scaliger : ὅταν. — 808. ἴσθι M : ἔστι. — 814. See on 32. — 816. γ' A : δ'. — 817. ἔλθῃς Pierson : θέλῃς.

820. σοι N : σ' οὐ. δέ γ' οὐ E. — 821. νυν Canter : νιν. — 824. W suggests εἶπας αὖ τόδ', ὥς τις εἶ. — 826. ἃ σύ με : ἁμὲ E. — 828. W rejects, following Collmann.

835. γε H : τε. — δέρος W : δέρας. — 837. δεύσεις W : θήσεις.

843, 845 f. The Ms. assigns to the Messenger, 844 to Pentheus; corrected by Heath. — 844. εὐτρεπὲς Canter : εὐπρεπές. *Cf.* 440. — 845. στείχοιμ' ἄν : στείχωμεν Schäfer. — 846. πείσομαι A : πείθομαι. — 847. Βάκχας : Βάκχαις L. Dindorf.

851. ἐνεὶς : ἐνθεὶς Burgess. — 852. θελήσῃ A : θελήσει. — 853. ἐλαύνων : ἀλύων Middendorf.

860. ἐλλέροις W : ἐν τέλει. ἐγγελῶσι Meineke, ἐνστάτοις N. — 861. ἐννόμοισι W : ἀνθρώποισι. εὐτρόποισι M. εὐνοοῦσι Badham. εὐσεβοῦσι Herwerden. αὐξάνουσι Mekler. — 865. αἰθέρ' εἰς M : εἰς αἰθέρα. — 869. θήραν N : θήραμ'.

873. μόχθοις W : μόχθοις τ'. — ἀλλάς H : τ' ἀέλλαις. — 883. τι, added by N. — 887. δοκᾷ W : δόξᾳ. — 893. τόδ' Heath : τ'.

905. ἕτερα E : ἑτέρα. — 907. δέ, added by H. — 913. σπεύδοντα A : σπένδοντα. — 916. τε : γε K. — καὶ λόχου : κἀλόχου R. ἐκ λόχου H. καὶ χόρου Hartung. — 917. μορφὴν M : μορφῇ.

931. ἕδρας : W suggests μίτρας. — 946. ἐλάταις Schol. *Phoen.* 3 : Βάκχαις. — 951. τὰ S : τᾶν. — 952. Πανὸς Brodaeus : καπνὸς. — 955. κρυφθῆναι A : κρυφῆναι.

961. πόλεως N : χθονός. — 962. αὐτῶν εἰμ' E : εἰμ' αὐτῶν. — 964. σε χρή Fix : ἔχρην. — 968. ἐμὴν : ἐμοὶ E.

970. μὲν : γὰρ H. — 976. ἐστι W : ἔσται. — 981. τὸν, added by Meineke. ἐπὶ τὸν Μαινάδων σκοπὸν Hartung. — 982 f. ᾗ σκόπελος W : ἢ σκόλοπος. ἢ σκοπέλου Hartung. εὔσκοπος is suggested by N. — 986. ὀρθρεύων W : ὀριοδρόμων. K suggests ὀριδρόμων. — 989. ἔφυ A : ὅδ' ἔφυ.

993, 1014. λαιμῶν T : δαίμων. — 996. τόκον (agreeing with the text of 1016) E : γόνον. — 998. τε θεᾶς ματρὸς W : ματρός τε σᾶς.

1001. νίκαν W : βίᾳ. — 1002. θνατοῖς ἀπροφασίστοις W : θάνατος ἀπροφάσιστος. — 1004. βροτείαν E : βροτείῳ. — 1007. φανέρ' ἄγοντ' W : φανερὰ τῶν φανερά τ' ὄντ' M.

1010. δ' : τ' E. — 1020. θηραγρευτᾷ D : θηραγρότα. — 1021. γελῶντι προσώπῳ : W considers a gloss upon some such word as χαροπός, or χαροπῶς. — 1023. πεσόντι Scaliger : πεσόντα. W suggests for the whole passage, θανάσιμον βρόχον περίβαλε χαροπῶς | ἐπ' ἀγέλαν πεσόντι τὰν Μαινάδων.

1031. ἄναξ ὦ Hartung : ὦναξ. — 1037. Διὸς παῖς W : Διόνυσος. — 1041 τίνι *Christ. Pat.* 653 : τίνει. — 1044. ῥοὰς A : ῥοᾶς. — 1048. ποιηρὸν A : πικρὸν.

1050. ὁρῶμεν M : ὁρῶμεν. — 1053. καθῆντ' E : κάθηντ'. — 1060. ὅποι μόθων M : ὅσοι νόθων. ὅσσοις μόθον Heath. W suggests ὠστρημένων. — 1061 ὄχθον A : ὄχθων. — ἢ T : εἰς. — 1063. θέαμ' W : θαῦμ'. — 1066. κυκλοῦτο A : κυκλοῦται. — 1067. ἑλικοδρόμον R : ἕλκει δρόμον.

1087. ὀρθὰ W : ὀρθαὶ. — 1098. τ' H : δ'. — 1099. ἄλλαι Brodaeus : ἄλλοι.

1100. στόχον R : τ' ὄχον. — 1102. λελημμένος M : λελησμένος. — 1103. δρυΐνοις, κλάδοις Hartung : δρυΐνους, κλάδους. — συντριαινοῦσαι Pierson : συγκεραυνοῦσαι.

1113. W, following N, regards as spurious. — 1116. κτάνοι Bk : κτάνῃ. — 1121. σπέρμα W : παῖδα.

1132. στεναζων A : στυγνάζων. — 1133. ἔφερε Duportus : ἀνέφερε. — ὠλένην A : ἐλένην. — 1134. γυμνοῦντο : γυμνοῦσι Pierson. — 1135. πλευραὶ : πλευρὰ P. πλευρὰς Pierson. — 1137. στύφλοις Bn : τυφλοῖς.

1141. πήξασ' Brodaeus : πτήξασ'. — ἢ Heath : ᾗ. — 1148. τῇδ', added by R. — 1152. κτῆμα *Christ. Pat.* 1146 : χρῆμα. — 1153. Βάκχιον H : Βακχείων. — 1157. πιστὸν Αἶδαν : Βιστονίδων T.

1161. ἐξεπράξατε Scaliger : ἐξεπράξατο. — 1162. γόον Canter : γόνον. — 1165. δόμους S : δρόμους. — 1168. ὀροθύνεις H : ὀρθεῖς. θροεῖς τόδ' Fix. ὀρθοῖς S. — 1169. ὄρεος Plut. *Crass.* 33, Polyain. VII. 41 : ὀρέων. — 1171. θήραν Plut., Polyain. : θήραμα. — 1174. λέοντος, added by W. — ἶνιν W : νιν.

1181. ΑΓΑΥΗ before τὰ, inserted by Heath. — 1183. τᾷδ' ἄγρᾳ A : τάδ' ἄγρα. εὐτυχὴς γ' ἆδ' ἄγρα N. — 1187. θάλλει M : βάλλει. — 1188. ΧΟΡΟΣ inserted by T. — γ' ὥστε θὴρ ἄγραυλος φόβῃ K : γὰρ ὥστε θηρὸς ἀγραύλου φόβῳ.

1190 f. σοφῶς Bk : σοφὸς. — θήρᾳ τοῦδε H : θήρα τόνδε. — 1193. τί δ', added by A. K suggests τί σ' ἐπαινῶ. — 1194. δὲ A : δὲ καὶ. — 1195–1199. The Ms. assigns these verses (except ἀγάλλει) to the Chorus. — ἐπαινέσεται A : ἐπαινεύσεται. — 1197. περισσὰν Brodaeus : περισσὰς. — 1199. τᾷδε γᾷ L. Dindorf : τάδ' ἔργα. — ΧΟΡΟΣ inserted by W after, by K before, γᾷ.

1203. ἴδητε A : ἴδετε. — 1205. ἀγκυλητοῖς N : ἀγκυλωτοῖς. — 1207 f. μάτην, χρεών N : χρεών, μάτην. — 1209. γ' αὐτῇ K (1867) : ταύτῃ. — τόνδε A : τόδε.

1210. χωρίς τέ γ' ἀθέρος W (χωρίς τ' ἄθηρος Ruhnken) : χωρίς τε θηρὸς. — 1213. πηκτῶν *Christ. Pat.* 1263 : πλεκτῶν. — πρὸς οἴκους : πρὸς οἴκῳ Scaliger. πρὸς οἴκοις Bn. — 1216. βάρος : δέμας N. — 1218. μόχθων W : μοχθῶν.

1221. W rejects, following N. — δυσευρέτῳ : δυσεύρετον R. — 1224. πάρα M : πέρι. — 1227. Ἀρισταίῳ Heath (Ἀριστταίου Milton) : ἀριστέα.

1232. αὐτήν Scaliger : αὐτῆς. — 1240. ἂν κρεμασθῇ : ἀγκρεμασθῇ H. — 1241. ἐμοῖς A : ἐμῆς. — 1246. τὸ θῦμα : W suggests πρόθυμα.

1252. σκυθρωπόν A : σκυθρωπός. — 1254. ὅτ' ἐν : W suggests ὅπως. — ἅμα : θαμά D. — 1257. σοὐστίν K : σοί τ' ἐστιν.

1265. τόνδ' S : τῶνδ'. — 1269 f. γίγνομαι : K suggests γιγνώσκω, and the omission of the following verse. — 1271. σαφῶς R : σοφῶς. — 1272. ἐκλέλησμαι A : ἐλέλησμαι. — 1276. ἐμῇ A : ἐμοί. ἐμή . . . κοινωνία Hartung.

1283. προσεικέναι Bk : προσεοικέναι. — 1285. ᾑμαγμένον M : οἰμωγμένον. — 1286. ἦλθεν E : ἦλθες. ἦλθ ἐς χέρας A. — 1297. γ', inserted by Heath.

1312. ἐλάμβανες H : ἐλάμβανεν. — 1317. τέκνον R : τέκνων. — 1318. θιγγάνων Brodaeus : θιγγάνω.

1320. τίς ἀδικεῖ Bn : τίς σ' ἀδικεῖ. — 1329. For the lacuna after this verse see Appendix III. — 1330. Recovered from the Schol. on Dionysios, *Periegesis*

391, who cites it in connection with the two following verses. — 1332. Ἁρμονίαν A: ἁρμονίας. — 1333. ὄχον A: ὄχων. — 1339. βίον: δέμας N.

1344, 46, 48. The Ms. assigns to Kadmos; corrected by E. — 1345. ἤδετε A: εἴδετε. — 1347. ὑμῶν Victorius: ἡμῶν. — 1349. τάδε A: τάγε.

1353. θ' ὁμόσποροι W: τε σαὶ. παῖς τε σύγγονοί τε σαί H. — 1355. μοὐστὶ Haupt: μοι τὸ. — 1358. σχῆμ', inserted by N. — 1363. στερεῖσα Bn: στερηθεῖσα. — 1365. ὄρνιν E: ὄρνις. — πολιόχρων M: πολιόχρως. — κύκνον Heath: κύκνος.

1372–1392. The text is very defective; N rejects the passage. — 1372. στένομαι E: στέρομαι. — σε, added by Bn. — 1377 f. Assigned by the Ms. to Dionysos; corrected by H. — ἔπασχεν H: ἔπασχον.

1380. δ', inserted by R. — 1382. ληψόμεθ' E: ληψώμεθ'. — 1384. μ' ἐσίδοι, inserted by M. — 1391. πόρον A: πόρων.

III. THE LACUNA AFTER 1329.

λακιστὸν ἐν πέτραισιν εὑρέσθαι μόρον. a

* * * * * *

πῶς καί νιν ἡ δύστηνος εὐλαβουμένη b
πρὸς στέρνα θῶμαι; τίνα δὲ θρηνήσω τρόπον;
εἰ μὴ γὰρ ἴδιον ἔλαβον εἰς χεῖρας μύσος c

* * * * * *

κατασπάσασθαι πᾶν μέλος ∪ _ ∪ _ d
κυνοῦσα σάρκας ἅσπερ ἐξεθρεψάμην.
ὦ φιλτάτη πρόσοψις, ὦ νέα γένυς

* * * * * *

τὰ δ' αἱμόφυρτα καὶ κατηλοκισμένα e
μέλη

* * * * * *

The lacuna after 1329 was observed by Tyrwhitt, who referred to this place the verse cited from the *Bacchantes* by the Schol. on Ar. *Plut.* 907, εἰ μὴ γὰρ ἔλαβον ἴδιον ἐς χέρας μύσος. Musgrave recognized a fragment of this passage in the sentence of Lucian, *Piscator*, 2, καθάπερ τινὰ Πενθέα ἢ Ὀρφέα λακιστὸν ἐν πέτραισιν εὑρέσθαι μόρον. That the author of Χριστὸς πάσχων had the complete text, and took from it, for example, the verses πῶς καὶ . . . τρόπον (1312 f.), was observed by Porson. This restoration was carried out further by Hartung in his *Euripides restitutus*, and finally most thoroughly by Kirchhoff, *Philologus*, VIII. 78–93. Kirchhoff has taken from the *Christ.*

ΔΙΟΝΥΣΟΣ.

* * * * * *

εἰς δεσμά τ' ἦλθε καὶ λόγων ὑβρίσματα. f
τοίγαρ τέθνηκεν ὧν ἐχρῆν ἥκισθ' ὕπο.
καὶ ταῦτα μὲν πέπονθεν οὗτος [ἐνδίκως].
ἃ δ' αὖ παθεῖν δεῖ λαὸν οὐ κρύψω κακά.

* * * * * *

λιπεῖν πόλιν τήνδ' ἀνοσίου μιάσματος g
δίκην τινούσας τῷδ' ὃν ἔκτειναν ∪ –
καὶ μηκέτ' ἐσιδεῖν πατρίδ'· οὐ γὰρ εὐσεβές.

* * * * * *

αὐτὸς δ' ἃ μέλλεις πήματ' ἐκπλήσειν, φράσω·

Pat. thirty-four verses, in part fragmentary. Among these is much that is uncertain. The most probable are given above with some variations and in part in a different order. The verse *ὦ φιλτάτη, κτλ.* is obtained by Wecklein from a combination of two verses, *ὦ φιλτάτη πρόσοψις, ὦ ποθουμένη, Christ. Pat.* 921, and *ὦ φίλτατον πρόσωπον, ὦ νέα γένυς, ibid.* 1469. The other Frgs. from the *Christ. Pat.* are derived as follows: b, verses 1 and 2 from 1312 f.; d, verses 1 and 2 from 1256 f.; e from 1471 f.; f from 1664, 63, 67, 68; g from 1674–76, 90.

The thought of the Frgs. is as follows: Agaue laments that her son has met his death by being torn in pieces among the rocks (a); she would fain embrace the dead, but scruples to touch him with hands stained with murder (b, c); she overcomes her scruple, and with pathetic wailing kisses the fragments of the body (d, e).

Dionysos, after speaking of the fault and punishment of Pentheus, and the purpose of the severe atonement (f and the First Hypothesis, at the end) announces the destiny of the Thebans (f) and the daughters of Kadmos (g). In the last verse he apparently begins the prediction relating to Kadmos himself.

GREEK INDEX.

[The numerals, when preceded by p., refer to the page, otherwise to the verses of the text, or to the notes.]

ἀελλάς, 73.
ἀγκυλητοῖς στοχάσμασι, 1205.
ἀγρεύς, of Dionysos, 1192.
ἀγυιάς, *ways*, 87.
ἀγχόνης ἄξια, 246.
ἀλαλάζω, 593, 1133.
ἀμείψας μορφήν, 4.
ἀνάγκας ἀμίλλαισι, 552.
ἀναχαιτίσειε, 1072.
ἀναχορεύει ὄργια, 482.
ἀντίπυργον πέτραν, 1097.
ἄνω κάτω, 349. — ἄνω τε καὶ κάτω, 741, 753.
ἀνωλόλυξα, trans. 24.
ἄρσενα νηδύν, 526.
ἀσιδήρου χειρός, 736.
ἀστραπηφόρῳ, pass. 3.
αὐτὸ σημανεῖ, 976.

βακχεία, 218, 232, 1293.
Βακχεῖον, 308.
βακχεῖος, 1057, 1230.
βακχεύματα, 40, 317, 567, 608, 720, 724.
Βακχεύς, 145.
βακχεύσιμον, 298.
βάκχευσιν, 357.
βακχεύω, 76, 251, 313, 343, 807.
ἀναβακχεύουσα, 864.
ἐξεβακχεύθη, 1295.
συνεβάκχευε, 726.
βάκχια, 126.
βακχιάζων, 931.
Βάκχιος, 67, 195, 225, 366, 605, 632, 998, 1089, 1124, 1145, 1189.
Βάκχος, 1020.
βάκχος, 491.
βολαὶ χιόνος, 662.
ἐβόσκετο ἐλπίσι, 617.
Βρομίῳ, 66.
βύρσης κτύπου, 513.
βυσσίνους πέπλους, 821.

γάλα, 142, 700.
γηγενής, 264, 996, 1025.
γυναικομίμῳ στολᾷ, 980.

δεύσεις, *shed*, 837.
Δημήτηρ, etymology, 276.
διατινάξεται, pass. 588.
διδασκαλίαι, p. 16.
δίκην μέτειμι, 346.
δόμων, *apartments*, 7.
δράκοντος ὄφεος, 1026.
δύο ἡλίους, 918.
δύσχιμον, *inclement*, 15.
δώματα, of a part of the house, 633.

εἱρκταί, 497, 549.
ἐλλέροις, 860.
ἐν διαστρόφοις ὄσσοις, 1166.
ἐνδυτὰ σαρκός, 746.
ἐξέμηνα, 36.
εὖ μάλλον, 484.
εὐάζω, 67, 1034.
εὔιος, 157, 238, 566, 608, 791, 1167.
εὐοργησίαν, 641.
εὐρυχόρους = εὐρείας, 87.
εὔφημον, 69.
ἐφύμνιον, 897, 1012.
ἔχω, with partic. 53.

θαλερὸν ὕπνον, 692.
θεομαχεῖ, 45.
θιασεύω, 75, 379.
θίασος, 56. — of the revel-movements, 532, 978.
θιασώταν, 548.
θῆλυν στολήν, 828, 836, 852.
θοάζω, 65.
θρώσκει πεδίον, 873.
θυμούμενοι εἰς κέρας, 743.
θύρσους, used as weapons, 762, 1099.
θυρσοφορεῖς θιάσους, 557.
θύω τὰ ὄργια, 473.

Ἰδαῖον ἄντρον, 120.
ἰδού, 198.
ἴζομεν, trans. 1048.
ἴτω, 365.

καί, where Eng. uses *when*, 1079.
καταβακχιοῦσθε, 109.
κατασκοπεῖν, 1293.
κατασκοπή, 838.
κατάσκοπος, 916, 956, 981.
καταφρονεῖ, with acc. 503.
καταψεύδου καλῶς, 334.
κεραύνιος, 6, 93, 594.
κεραυνόβολος, 598.
κιβδηλεύω, 475.
κίσσινος, 25, 177, 363, 702, 710.
κισσός, 81, 106, 253, 323, 342, 1055.
κισσοφόροις, 384.
κισσώσας, 205.
κόραι = ὀφθαλμοί, 747, 1087.

λακτίζοιμι πρὸς κέντρα, 795.
λέγειν εἰς, 718.
λελημμένος, 1102.
λέπας, 677.
λευκὸν κῶλον, 665.
Λύσσας κύνες, 977.

μαινάδος, adj. 915.
μανία, of terror, 305.
μέγαν αὔξεσθαι, 183.
μεθέστηκας φρενῶν, 944.
μέν = μήν, 970.
μηρός, 96, 243, 287, 295, 523.
μῖλαξ, 108.
μίτρα, 833, 929, 1115.
μόσχος, 678, 736, 1185.
μόσχων ὄχον, 1332.

νάρθηκα εὔθυρσον, 1157.
νεβρίς, 24, 111, 137, 249, 696.
νεβρός, 176, 835, 866.
νεώτερον, *calamity*, 214.

ξυνάψαι βλέφαρα, 747.

ὁμηρεύω, 297.
ὄμηρον, 293.
ὅμως, with partic. 392.
ὄργια, 72.
ὀργιάζειν, 415.
ὁρκάνας, 611.
ὅσον οὔπω, 1076.
ὅ τι καλὸν φίλον, a proverb, 881.
οὐ μή, with future indic. 343.
οὐ γὰρ ἀλλά, 785.
οὔτε πάσχων οὔτε δρῶν, 801.

παῖς πατρός, 1030.
πάρειμι, with acc. 5.
παροχετεύω, metaphor. 479.
πάτερ, *grandfather*, 254, 1322.
πλήρεις, with dat. 19.
πνέων μέγα, 640.
πόδα χρόνου, 889.
πόλις, of a region, 58.
ποτνιάδας, 664.
προνώπια, 639.
πρόφασιν, *ostensibly*, 224.
προφήτης, 211, 551.

ῥεῖ, with dat. 142.
ῥίπτω, with gen. 1097.

σαθρόν, 487.
σηκόν, 11.
σοφιζόμεσθα, 200.
τὸ σοφόν, 203.
σπαρτῷ, 1274.
σπεύδοντα ἀσπούδαστα, 913.
στειλώμεθα λόγον, 669.
στηρίζω, 972, 1073, 1083.
στολίδες, 936.
στρατηλατῶν, with dat. 52.
σύν, with dat. of means, 52.
σωφρονέω, 314, 316, 329, 1150, 1341.
σωφρόνως, 686.
σώφρων, 504, 641, 1002.

ταυρόκερων θεόν, 100.
τελετάς, 73.
τένοντα, 938.
τί, with a repeated word, 1177.
τις, with an adj. 824.
τόν, relative, 712.
τρίβων λόγων, 717.
τριγλύφοις, 1214.
τριετηρίδων, 133.
τύμπανα, 59, 156.
τυφόμενα, with acc. 8.

ὕβρεις ὑβρίζειν, 247.
ὑγιής, 262, 948.
ὑπεξήκριζον, trans. 678.

φάτναι, 510, 618.
φυλακᾶς, 869.
φύσει πεφυκός, 896.

χαίρειν, *farewell* and *fare well*, 1380.
χαμαιπετὴς πίπτει, 1096.
χορεύματα, 132.

ὠμοφάγον χάριν, 139.
ὥραν, instead of dat. 724.
ὥστε, *on condition that*, 842.

INDEX OF SUBJECTS.

Accius, imitations of Euripides, 273, 439, 1144, 1185.
Accusative instead of dat. 724.
of persons after verbs of motion, 847, 1354.
of place *over* which, 307, 749, 873.
after a trans. phrase, 1288.
Acheloos, 519.
by metonymy for water, 625.
Acheron, 1362.
Adjectives in **-ώδης**, 12; in **-γενής**, 1156.
compounded with stem of the verb, or synonymous verb, 1096.
joined with subst. dependent upon a gen. 534.
Aktaion, 337, 1291.
Anachronism, 70.
Anacoluthon, 272, 843.
Anaphora, 1323.
Aorist, where Eng. uses pres. 609.
Aphrodite, 225, 403, 459, 688.
Apposition, with a clause, 9.
Arabia, 16.
Ares, 302, 1338.
Aristaios, 1371.
Asia, 17.
Asopos, 749.
Assimilation, of mode, 1255.
Augment omitted, 100.
Antonoe, 230.
Axios, 569.

Bacchantes, the play widely known, 1169, p. 8; in art, p. 8.
Baktria, 15.
Brachylogy, 4.

Cognate acc. with pass., 955; without attributive, 247.
Compounds in which the last part is redundant, 1096, 1156, 1157.
Constructio ad sensum, 1306.
Constructio praegnans, 49.
Costume of women, 821, 833.
Crete, 121.
Cyprus, 402.

Delphi, 306.
Demeter's gifts, 277.
Dionysos, as a bull, 100, 920, 922, 1017, 1159; as other animals, 1017, p. 11.
effeminate appearance, 453.
Dionysos, friend of peace, 419.
gifts of, 278, 377, 773.
inspires terror, 302; prophecy, 299.
oracles of, *ibid.*
poured out in libations, 284.
wanderings of, 13, 48.
worship, connected with that of other divinities, 78, 306, 402.
Dirke, 520.
Dithyrambos, origin of the name, 526.

Echion, 229.
Elektran gate, 780.
Eleusinian Mysteries, 68.
Ellipsis of indic. after imv. 364.
Encheleis, 1330.
Epith. transferred from person to thing, 376.
Erythrae, 751.

Flute, 126, 160.
Future mid. as pass. 588.

Genitive, with compounds of *alpha privative*, 40.
with adjs. of knowledge, 717.
with exclamations, 263.
Gnomic aorist, 662.

Gods should not be like men in wrath, 1348.
Gorgons, placed in Lybia, 991.

Hair, consecrated to a god, 494.
Harmonia, 1357.
Hatred of foes, a common principle of Greek morality, 879, p. 6.
Hera, 9.
Historical pres. 2.
Hypothetical indic. 612, 1312.
Hysiae, 751.

Iacchos, 725.
Imperfect, of what is just recognized, 922.
Infinitive, with ἤ, 747.
Initiates, purity of, 75.

Kadmos, changed to a serpent, 1330.
exiled from Thebes, *ibid.*
leader of an army against Thebes, 1333, 1356.
sent to Elysium, 1330, 1361.
without sons, 1305.
Korykian nymphs, 559.
Kuretes and Korybantes confounded, 120.
Kybele, 79.

Laws of piety eternal, 895.
Life too short for unattainable aims, 397.
Lydias, 569.

Macedonia praised, 409.
Milk, honey, and wine flow from the earth, 143, 705.
Mountains move to the Bacchic revel, 726.
Myth of Dionysos, p. 2; in literature, p. 11.

Nile, 407.
Nymphs of Kithairon, 951.
Nysa, p. 9, 556.

Orpheus, 562.
Over-wiseness is folly, 395.
Oxymoron, 66.

Paktolos, gold-flowing, 153.
Pan, 952.
Participle, subj. omitted, 1245.
Passive, with mid. meaning, 914.
Pentheus, play upon the name, 367, 508.
Pieria, 569.
Preposition, force of, in comp. extended to following verb, 1065.
placed in second member of sent. 110.
Prolepsis, 98.

Rash speech punished, 386.
Redundancy, 677.
Refrain, 897, 1012.
Rhea, 59, 79.

Sanctity personified, 370.
Satyrs, 130.
Schema Pindaricum, 1350.
Semele, bears the god prematurely, 3, 91.
calumniated, 28.
defended, 41.
hated of Hera, 9.
her tomb, 6, 597.
Soothsayers, mercenary, 257.
Sophists referred to, 202, 266.
Stichomythia interrupted, 929, 934, 1269.
Subjunctive, hortative, 341.
Supplementary partic. with the subj. 39; with the obj. 791.
Swans, affection for parents, 1365.

Teiresias, 175.
Thessalians, inventors of the javelin, 1205.
Tmolos, 55, 65.
Torches of the bacchanals seen in the mts. 306.
Trieteric festivals, 133.
Tympanum, 124, 126, 156.

Unchastity attributed to the bacchantes, 223, 354; falsely, 314, 686.

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